



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

### Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

### About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>



11337

Edue T 758.55.894

~~FILED~~

LIBRARY  
OF  
TUFTS COLLEGE.

*The Gift of Messrs. San-  
born, Carter, & Bazin, Boston  
(380.) April 1858.*

HARVARD COLLEGE  
LIBRARY



3 2044 097 041 677









THE  
F I F T H  
OR  
ELOCUTIONARY READER,  
IN WHICH THE  
PRINCIPLES OF ELOCUTION  
ARE  
ILLUSTRATED BY READING EXERCISES IN CONNECTION  
WITH THE RULES:  
DESIGNED FOR THE USE OF  
SCHOOLS AND ACADEMIES.

---

BY SALEM TOWN, LL. D.

---

BOSTON:  
SANBORN, CARTER & BAZIN.  
PORTLAND:  
BLAKE & CARTER.  
1855.

EdueT 758,55,894

v



Tufts College

---

Entered according to act of Congress, in the Year 1854,  
BY SALEM TOWN,  
In the Clerk's Office of the District Court of the Northern District  
of New York.

---

---

Stereotyped by  
ERASTUS F. BEADLE,  
BUFFALO.

---

## PREFACE.

---

Since Elocutionary Readers have been somewhat multiplied, several of which are justly meritorious, it might, by some, be thought unnecessary to add another to the list. The reasons, however, the author would assign in justification of himself, and as an apology to the public for presenting this work, are as follows :

1st. In most of the elocutionary works which the author has seen, it appears to him there is a want of close connection in what *should* be treated consecutively under the same head.

2d. Notwithstanding the more important elocutionary principles are found in nearly all works prepared with any good degree of ability and designed for instruction in reading and oratory, yet it will be found on examination, that those principles, rules, and notes, are so commingled in their detail, as in many instances rather to perplex the learner, than to give him clear perceptions of *each* point distinctively.

3d. In a majority of works of this character, even when the rules may be considered good, the examples and exercises for their illustration are so few, so brief, and so disconnectedly arranged, that the student often fails to be permanently benefited by the use of them. He neither gains a clear understanding of the author's views, nor so far perfects himself in the knowledge of elocutionary principles and their proper application, as to enable him, thereafter, readily and understandingly, to make self-application of the same in his miscellaneous readings.

The author of this work believes the best method for the acquisition of knowledge in any branch, is fully to master *each* point as taken up, before attempting any thing further ; otherwise, whatever is attempted, will be but imperfectly understood, and little or no substantial benefit will be gained.

One prominent object, therefore, in bringing out this work, was to treat each elocutionary principle as taken up, in the order of its consecutive parts, so far as the nature of the case would admit, subordinating

examples, illustrations, and exercises, of sufficient length and number, to insure, if possible, a clear comprehension of all the parts as a *whole*, as well as the several parts in detail; and, at the same time, so to familiarize the application, as to give the entire subject a permanent lodgment in the memory of the student. How far the author has succeeded in providing facilities for such a result, experiment alone must decide.

Another, though a subordinate object, was to treat of poetry more fully than elocutionists have generally done, by giving the principles of its construction, the number of syllables constituting the different kinds of poetic feet, its various measures and forms, together with rules, and numerous examples and exercises for reading and scanning.

And, as the use of figurative language is almost as common as household words among all classes of people, the author has thought it advisable also to give a brief explanation of the change in the use of words, from a *literal* to a *figurative* sense, illustrating the same by a few examples, and thus showing how much our language abounds in a figurative mode of expressing ideas.

Most of the exercises under the elocutionary rules, are designed as regular reading lessons, as well as exemplifications of the rules; and, for convenience, they are referred to in a separate table of contents.

Part Second consists of select pieces for reading and declamation, with explanatory notes. It embraces the various styles of the most approved authors, both in this country and Europe. To enable the student to determine the character of the language, the style, the appropriate manner of reading the selections, and to secure a constant observance and application of the principles illustrated in Part First, a reference is occasionally made, at the head of the lessons, to some one or more of the rules; and it is hoped that teachers will faithfully carry out this suggestion of the author, in their daily use of the book.

In preparing this work, the author acknowledges the valuable assistance of his nephew, NELSON M. HOLBROOK, assistant compiler of "The Grammar School Reader," and author of "The Child's First Book in Arithmetic."

S. TOWN.

AURORA, N. Y., November 10, 1854

# CONTENTS.

## PART I.

### ELOCUTIONARY PRINCIPLES.

#### CHAPTER I.

PRINCIPLE.	PAGE.	PRINCIPLE.	PAGE.
ARTICULATION, - - -	11	Table of Combinations of Sub-	
Definitions and Characters, -	11—13	Vocals and Aspirates, - -	18, 20
Elementary Sounds, - - -	14	Substitutes and Table of, - -	20, 21
Table of Elementary Sounds, -	15	Table Combinations of Substitutes,	22
Combinations of Elementary		Special Rules and Examples in	
Sounds, and Table of, - - -	16—18	Articulation, - - -	23—26

#### CHAPTER II.

ACCENT, - - - - -	29	Quantity in relation to Time, -	30
Quantity of Syllables, - -	30	In relation to Force or Stress,	31—34

#### CHAPTER III.

SENTENCES, - - - - -	41	Conditional Sentences, - - -	46, 47
Series, - - - - -	42—44	Interrogative Sentences, - -	47, 48
Affirmative, Negative Sentences,	44—46	Exclamatory Sentences, - - -	48

#### CHAPTER IV.

EMPHASIS, - - - - -	49—51	Exclamations and Interjections,	61
General Divisions, - - -	51	ANTITHETIC EMPHASIS, - - -	64
Superior and Inferior, - -	52, 53	Words Contrasted, - - -	64
ABSOLUTE EMPHASIS, - - -	53	EMPHATIC CLAUSE, - - - - -	68
On Important Words, - - -	54	Absolute Emphatic Clause,	68
Succession of Emphatic Words		Absolute Emphatic Clause	
and Particulars, - - - - -	56	Repeated, - - - - -	70
Repetition of Words, - - -	58, 60	Antithetic Emphatic Clause, -	72



## CHAPTER V.

PRINCIPLE.	PAGE.	PRINCIPLE.	PAGE.
INFLECTION, - - -	74	Language of Tender Emotion, -	102
Definitions and Explanations,	74—76	FALLING INFLECTION, - - -	108
RIISING AND FALLING INFLECTIONS,	77	Indirect Questions, - - -	108—110
Direct Questions, - - -	77—79	Language of Authority, &c.,	115, 116
Or, used Disjunctively, - - -	85—87	The Last Pause but One, -	123, 124
Or, used Conjunctively, - - -	87—89	Commencing, Concluding Series,	126—128
Negation and Affirmation, -	89, 90	Succession of Particulars, &c. -	130
Words and Clauses Contrasted, -	92	When the Sense is Complete,	133, 134
RIISING INFLECTION, - - -	96	THE CIRCUMFLEX, - - -	135
Pause of Suspension, - - -	95—97	Language of Irony, &c., -	136, 137
Condition, Case Absolute, &c.	100—102	MONOTONE, - - -	141, 142

## CHAPTER VI.

MODULATION, - - -	144	Quality of the Voice, - - -	149
EXPRESSION, - - -	145	Exercises for Cultivating the	
Pitch, - - - - -	146	Voice, - - - - -	150—153
Quantity, - - - - -	146	TRANSITION, - - - - -	196—200
Compass of Voice, - - -	147	PERSONATION, - - - - -	200
Stress, - - - - -	148	Rhetorical Dialogue, - - -	204
Movement, - - - - -	148	RHETORICAL PAUSES, &c., -	205—207

## CHAPTER VII.

POETRY, - - - - -	209	Metrical Accent. - - -	222, 223
Construction of Verse in Rhyme,	209—216	Metrical Changes, - - -	224, 225
Construction of Blank Verse,	216, 217	Reading Poetry, and Rules,	225—227
Harmonic Pauses, - - -	218—222	Lyric Poetry, - - - - -	238—243

## CHAPTER VIII.

FIGURES OF SPEECH, - - -	243—253
--------------------------	---------

## EXERCISES ILLUSTRATING THE RULES.

PRINCIPLE.	SUBJECT.	AUTHOR.	PAGE.
1. ARTICULATION, or Elementary Sounds.	The Pleasures of Learning,	Anon.	26
2. ACCENT.	Disrespect to Parents in no Case Allowable,	- - -	Anon. 35
3. “	Original Thinking,	- - -	H. Eaton. 37
4. “	Principles of Classification,	- - -	Anon. 40
5. EMPHASIS Absolute.	Beauty and Sublimity of Scottish Scenery,	Richmond.	53
6.	Succession of Words or Particulars. Miscellany,	- - -	57
7.	“ “ Panegyric on Sheridan's Eloquence,	E. Burke.	58
8.	Repetition of Important Words. Intemperance,	- - -	Anon. 60
9.	Exclamations and Interjections. Miscellany,	- - -	62

NUMBER.	SUBJECT.	AUTHOR.	PAGE.
10.	Antithetic Emphasis. Miscellany, - - - - -		65
11.	" " Homer and Virgil, - - - - -	H Blair.	68
12.	Absolute Emphatic Clause. Miscellany, - - - - -		68
13.	Absolute Emphatic Clause Repeated. Miscellany, - - - - -		71
14.	Antithetic Emphatic Clause. Miscellany, - - - - -		73
15.	INFLECTION. Direct Questions without their Answers. Miscellany, - - - - -		79
16.	" " " " Dueling, L. Beecher.		81
17.	Direct Questions with their Answers. Law of Progress, M. Hopkins.		83
18.	Or, used Disjunctively. Miscellany, - - - - -		86
19.	Or, used Conjunctively. - - - - -	Bible.	88
20.	Negation Opposed to Affirmation. Miscellany, - - - - -		90
21.	Words or Clauses Contrasted. Bible and Miscellany, - - - - -		93, 94
22.	Pause of Suspension. Miscellany, - - - - -		97
23.	" " Advantages of a Well-Cultivated Mind, J. Bigland.		98
24.	Tender Emotion. The Head-Stone, - - - - -	J. Wilson.	103
25.	" " Gentle Words, - - - - -	Anon.	107
26.	Indirect Questions without their Answers. Miscellany, - - - - -		110—111
27.	Indirect Questions with Answers. Northern Laborers, C. C. Naylor.		113
28.	Language of Authority. Miscellany, - - - - -		117
29.	Denunciation and Reprehension. Miscellany, - - - - -		119
30.	Exclamation. Miscellany, - - - - -		120
31.	Exclamatory Questions and Tender Emotion. Miscellany, - - - - -		121
32.	The Last Pause but One. Miscellany, - - - - -		125
33.	Commencing and Concluding Series. Miscellany, - - - - -		128
34.	Emphatic Succession of Particulars. Miscellany, - - - - -		131
35.	Increasing Intensity of Inflection, Emphatic Repetition. Miscellany, - - - - -		132
36.	CIRCUMPLEX. Miscellany, - - - - -		137
37.	" Wealth and Fashion. - - - - -	Anon.	138
38.	MONOTONE. Miscellany, - - - - -		142
39.	MODULATION, and Characters of Style. Narrative. A Narrow Escape,		153
40.	Descriptive Narration. A Forest on Fire, - - - - -	J. J. Audubon.	155
41.	Historical Narration. An Attempt to take Washington, - - - - -	Anon.	158
42.	Didactic. Value of the Sabbath to Young Men, - - - - -	A. Barnes.	163
43.	Argumentative. Industry Necessary to Genius, - - - - -	Knox.	166
44.	Extract from an Oration. The Dignity of Human Nature. Anon.		168
45.	An Argumentative Appeal. Pitt's Speech, - - - - -		169
46.	EMOTIONS AND PASSIONS. Tender Emotion, &c. Miscellany, - - - - -		172—175
47.	Language of Earnest Entreaty, Lamentation, &c. Miscellany, - - - - -		175—178
48.	Complaint, &c. Las Casas to Pizarro, - - - - -	Sheridan.	178
49.	Grandeur and Sublimity. The Fixed Stars, - - - - -	Dr. Chalmers.	179
50.	Language that is Solemn and Dignified, &c. Miscellany, - - - - -		182, 193
51.	Language of Scorn, Contempt, &c. Miscellany, - - - - -		184, 185
52.	Language of Joy, Gayety, &c. Miscellany, - - - - -		186—188
53.	Language of Excessive Joy. Miscellany, - - - - -		189, 190
54.	Language of Impatience, &c. Brutus and Cassius, Shakspeare.		190—193
55.	Language of Authority. Miscellany, - - - - -		193

	PRINCIPLE.	SUBJECT.	AUTHOR.	PAGE.
56.	Language of Reproof, &c.	Cæsar Passing the Rubicon,	J. S. Knowles.	194
57.	Language of Affirmation, &c.	Reply to Cory,	H. Grattan.	195
58.	TRANSITION.	Alexander's Feast, - - - - -	Dryden.	197
59.	PERSONATION.	Scene from Virginius, - - - - -	J. S. Knowles.	201
60.	Rhetorical Dialogue.	Helps to Read, - - - - -	Byrom.	204
61.	Rhetorical Pauses.	Republican Equality, - - - - -	J. Story.	207
62.	POETRY, RHYME.	Iambic Measure. The Wood-Rose and Laurel,	Anon.	228
63.	Iambic Measure.	My Country, - - - - -	Anon.	230
64.	Trochaic Measure.	Aspirations of Youth, - - - - -	Montgomery.	231
65.	Anapestic and Iambic Measures.	The Hermit, - - - - -	W. Beattie.	232
66.	Anapestic and Iambic Measures.	The Fox and Crow,	Jane Taylor.	233
67.	Dactylic Measure.	Star of the East, - - - - -	Bishop Heber.	234
68.	BLANK-VERSE.	Iambic. Summer-Even'g Meditation,	Mrs. Barbauld.	236

## PART II.

### LESSONS IN PROSE.

LESSON.	SUBJECT.	AUTHOR.	PAGE.
1.	Counsel and Advice to Young Men,	D. Wise.	255
2.	Character of Pitt,	Robertson.	257
5.	Classical Learning,	J. Story.	262
6.	Eulogium on the South,	R. Y. Hayne.	263
7.	South Carolina and Massachusetts,	D. Webster.	265
9.	The Bible.	T. S. Grimke.	268
10.	Eminent Statesmen of the Revolution,	J. Sparks.	270
11.	Adams and Jefferson,	W. Wirt.	272
14.	American History,	G. C. Verplanck.	279
15.	Extract from a Speech in Parliament,	E. Burke.	282
16.	The Indian,	E. Everett.	283
17.	Extract from President Jackson's Proclamation,	-	285
19.	Blennerhassett,	W. Wirt.	291
20.	Curran in Defense of Orr,	-	292
24.	Influence of Athenian Literature,	T. B. Macaulay.	298
25.	Knowledge <i>versus</i> Gold,	E. Everett.	301
28.	Extract from the Life of Washington,	Casket.	305
30.	La Fayette,	-	310
31.	Chief Justice Marshall,	J. Story.	313
32.	First American Congress,	Maxcy.	315
35.	Extract from a Speech in Parliament,	C. J. Fox.	320
36.	Duties of American Citizens,	D. Webster.	321
37.	The Present Age,	W. E. Channing.	323
38.	Effects of Climate and Scenery on the Mind,	S. S. Randall.	324
39.	The Guardians of Female Education,	Mrs. Sigourney.	327
40.	Treatment of Sisters,	Winslow.	329

# CONTENTS.

ix

LESSON.	SUBJECT.	AUTHOR.	PAGE.
43.	Vision of Mirza, - - - - -	J. Addison.	334
44.	Vision of Mirza, concluded, - - - - -	do.	337
47.	Extract from an Oration, - - - - -	R. C. Winthrop.	344
48.	The Right of Free Discussion, - - - - -	D. Webster.	346
49.	Grandeur of Astronomical Science, - - - - -	North Am. Review.	347
53.	Female Influence, - - - - -	Carter.	356
54.	Claims of Ancestry, - - - - -	O. Dewey.	357
55.	The Federal Union, - - - - -	D. Webster.	359
58.	Description of Rowan, - - - - -	J. P. Curran.	364
59.	Extract from a Speech of Mr. Fox, - - - - -	- - - - -	365
60.	Extract from a Speech of Mr. Mackintosh, - - - - -	- - - - -	366
62.	National Glory, - - - - -	H. Clay.	371
63.	Description of a Thunder-Storm, - - - - -	W. Irving.	373
65.	Supposed Speech of John Adams, - - - - -	D. Webster.	376
66.	Eloquence, - - - - -	L. Cass.	378
67.	Value of Time, - - - - -	Mrs. Sigourney.	379
68.	Energy of Character, - - - - -	D. Wise.	381
73.	A Speech in favor of Admitting California into the Union, - - - - -	W. H. Seward.	392
74.	Comparative Smallness of the Earth, - - - - -	Dr. Chalmers.	395
75.	Mind the Glory of Man, - - - - -	D. Wise.	397
77.	Centennial Address, - - - - -	J. Story.	403
78.	The Value of the Bible, - - - - -	R. Hall.	405
81.	Valuable Hints for Students, - - - - -	J. Todd.	411
82.	Indolence and Want of Order, - - - - -	T. S. Arthur.	413
95.	Extract from a Speech of Mr. Phillips, - - - - -	- - - - -	424
86.	A Speech on Parliamentary Reform, - - - - -	C. J. Fox.	426
87.	Extract from Mr. Brougham's Inaugural Address, Glasgow, - - - - -	- - - - -	428
89.	New York as it once was, - - - - -	G. Bancroft.	431
90.	Progress of Civilization, - - - - -	Northern Light.	433
91.	Glorious New England, - - - - -	S. S. Prentiss.	436
94.	Dr. Franklin in the Social Circle, - - - - -	W. Wirt.	441
95.	Address at Laying the Corner-stones of Bunker Hill Mon., - - - - -	D. Webster.	443
96.	America, - - - - -	Phillips.	446
97.	Consequences of Atheism, - - - - -	W. E. Channing.	448
101.	The Last Hours of Washington, - - - - -	Custis.	455
102.	Eulogy on John C. Calhoun, - - - - -	D. Webster.	456
103.	Eulogy on Henry Clay, - - - - -	J. Cooper.	460
104.	Eulogy on Daniel Webster, - - - - -	L. G. Clarke.	463
105.	American Triumvirate, - - - - -	L. G. Clarke.	467
111.	The Perfect Orator, - - - - -	Sheridan.	479

## LESSONS IN POETRY.

3.	Address to the Ocean, - - - - -	B. W. Proctor.	259
4.	The Alps, - - - - -	Clark.	260
8.	Marius Seated on the Ruins of Carthage, - - - - -	Mrs. Child.	267
12.	The American Eagle, - - - - -	O. W. Thomson.	275

LESSON.	SUBJECT.	AUTHOR.	PAGE.
13.	Forest Hymn, - - - - -	W. C. Bryant.	277
21.	The Grave of the Year, - - - - -	G. A. Gamage.	294
22.	Soliloquy of the Gambler's Wife, - - - - -	Coates.	296
23.	Pleasures of Hope, - - - - -	T. Campbell.	297
26.	The Emigrant's Farewell, - - - - -	S. Brown.	302
27.	Distant View of the Ocean, - - - - -	G. D. Prentiss.	304
33.	Progress of Liberty, - - - - -	G. D. Prentiss.	317
34.	New England, - - - - -	J. G. Percival.	318
41.	The Deserted Village, - - - - -	O. Goldsmith.	330
42.	The Eternity of God, - - - - -	Brooks.	332
45.	The Better Land, - - - - -	S. J. Pike.	340
46.	Now and Then, - - - - -	Anon.	341
50.	Hymn to the Universe, - - - - -	Anon.	349
51.	Night and Tranquillity, - - - - -	P. B. Shelley.	350
56.	Progress of Time, - - - - -	Anon.	361
57.	Battle in Heaven, - - - - -	Milton.	362
61.	Ursa Major, - - - - -	H. Ware.	369
64.	The Rainbow, - - - - -	Conrad.	375
69.	The Three Black Crows, - - - - -	Byrom.	383
71.	The Greek and the Turkman, - - - - -	G. Croly.	389
72.	The Music of the Spheres, - - - - -	C. P. Cranch.	391
79.	Hope Triumphant in Death, - - - - -	T. Campbell.	407
80.	Prevalence of Poetry, - - - - -	J. G. Percival.	409
83.	The Cure for Melancholy, - - - - -	C. Wilcox.	416
88.	Midnight Meditation, - - - - -	W. T. Bacon.	429
92.	The American Patriot's Song, - - - - -	Anon.	438
93.	Select Extracts, - - - - - Shakspeare, Sir Walter Scott, W. G. Clark.		439
98.	Reliance on God, - - - - -	Casket.	449
99.	Speak not to Him a Bitter Word, - - - - -	Anon.	451
106.	Press On, - - - - -	P. Benjamin.	468
107.	Soliloquy of King Richard, - - - - -	Shakspeare.	469
108.	Soliloquy of Macbeth, - - - - -	Shakspeare.	470
109.	Soliloquy of Cato on Immortality, - - - - -	J. Addison.	471

### DRAMATIC PIECES.

18.	Scene from Douglas, - - - - -	J. Home.	287
29.	Extract from Cato's Senate, - - - - -	J. Addison.	307
52.	David and Goliath, - - - - -	H. More.	351
70.	Old Fickle and Tristram Fickle, - - - - -	Allingham.	384
76.	King Edward, Warwick and Suffolk, (From the French,) - - - - -	Franklin.	399
84.	Saladin, Malek Adhel, and Attendant, - - - - -	Anon.	418
100.	Scene from the Poor Gentleman, - - - - -	G. Colman.	452
110.	Scene from Tamerlane, (British Drama,) - - - - -	N. Rowe.	473

# PART I.

---

## RULES FOR READING.

### GENERAL DIVISIONS.

- |                  |                 |
|------------------|-----------------|
| I. ARTICULATION. | IV. INFLECTION. |
| II. ACCENT.      | V. MODULATION.  |
| III. EMPHASIS.   | VI. POETRY.     |

---

### CHAPTER I.

#### ARTICULATION.

##### *Definitions and Characters.*

ARTICULATION consists in giving to every letter its appropriate sound, and to every syllable and word a proper and distinctive utterance.

Distinct articulation may be considered the basis of all correct elocution. Hence, the beauty and harmony of conversation, of reading, and of oratory, must depend in a greater degree upon the acquirement and careful observance of articulation, than upon any other principle. The student, therefore, who aspires to the distinction of being a correct and impressive reader or speaker may be assured that he can not study it too minutely, or with too untiring perseverance.

As the first step in securing a correct articulation, it will be necessary for the pupil to obtain a correct knowledge of the elementary sounds which the several letters of the alphabet represent. This may be done by carefully studying the following definitions, rules, and tables.

---

QUESTIONS. What are the general divisions of Part First? What is articulation? Of what is articulation the basis? How then should it be studied? What is the first step in acquiring correct articulation?

1. An elementary sound is one of the pure and uncompounded sounds to which vocal language is reducible.

2. The alphabet is divided into vocals, sub-vocals, and aspirates.

3. The vocals are letters whose elementary sounds can be perfectly articulated.

4. The sub-vocals are letters whose elementary sounds can not be so fully articulated as the vocals.

5. The aspirates are letters whose elementary sounds are formed by propelling the breath more or less forcibly between the teeth and lips.

The elementary sounds, which the different letters represent, are considered, by most elocutionists, to be *forty* in number, and are indicated by the following characters, as given in Webster's Dictionary.

1. A horizontal mark (—) over *a*, *e*, *i*, *o*, and *u*, denotes their long sound, as heard in the words *āle*, *ēat*, *ice*, *ōde*, *sūe*.

2. When no character is placed over the above letters, they have the short sound, as heard in the words *mat*, *met*, *pin*, *not*, *but*.

3. Two points (· ·) over *a*, denote its flat or Italian sound, as heard in the word *fār*.

4. Two points (..) under *a*, denote its broad sound, as heard in the word *ball*.

5. Two points (· ·) over *o*, denote its middle sound, as heard in the word *mōve*.

6. Two points (..) under *u*, denote its middle sound, as heard in the word *full*.

---

QUESTIONS. What is an elementary sound? How is the alphabet divided? What are vocals? What are sub-vocals? What are aspirates? What is the number of the elementary sounds? What does a horizontal mark over *a*, *e*, &c., denote? What sound have these letters when there is no mark over them? What do two points over *a* denote? What do two points under *a* denote? What do two points over *o* denote? What do two points under *u* denote?

7. One point (.) under *a*, denotes that it has the sound of short *o*, as heard in the word *what*.

8. A curving mark (˘) over *e*, *i*, and *o*, denotes that they have the sound of short *u*, as heard in the words *hēr*, *sīr*, *lōve*.

9. A horizontal mark (—) under *e*, denotes that it has the sound of long *a*, as heard in the word *prey*.

10. Two points (¨) over *i*, denote that it has the sound of long *e*, as heard in the word *marine*.

11. One point (.) under *o*, denotes that it has the sound of middle *u*, as heard in the word *wolf*.

12. A horizontal mark (—) drawn through *c*, denotes that it has the sound of *k*, as heard in the word *cap*.

13. A point (˙) over *g*, denotes that it has the sound of *j*, as heard in the word *gem*.

14. *Th*, printed in capitals, denotes that it is a sub-vocal, or has the flat sound, as heard in the word *this*.

15. *Th*, when unmarked, is an aspirate, or has the sharp sound, as heard in the word *thin*.

16. *Ch*, with an irregular mark (˘) over the *c*, has the sound of *sh*, as heard in the word *chaise*.

17. *Ch*, when unmarked, is an aspirate, or has the sound as heard in the word *much*.

18. *S*, printed in italic, denotes that it is a sub-vocal, or has the sound as heard in the word *his*.

19. Two accents after *e* or *i*, and before *ci* and *ti*, denote that the preceding syllable ends with the sound of *sh*, as heard in the word *pre'cious*.

---

QUESTIONS. What does a point under *a* denote? What does a curving mark over *e*, *i*, and *o*, denote? What does a horizontal mark under *e* denote? What do two points over *i* denote? What does a point under *o* denote? What does a horizontal mark drawn through *c* denote? What does a point over *g* denote? What does *th*, printed in capitals, denote? What sound has *th* when unmarked? What sound has *ch* when an irregular mark is over the *c*? *Ch* when unmarked? *S* in italic? What do two accents after *e* and *i*, and before *ci* and *ti*, denote?



## SECTION I.

*Elementary Sounds.*

**RULE 1.** A clear and distinct articulation should be given to the elementary sounds employed in vocal utterance.

It is important to remark, in this connection, that elementary sounds differ from each other in two respects; namely, *Quality* and *Quantity*.

By *Quality* is here meant, the nature or kind of sound; and by *Quantity*, its time or length.

It should also be observed, that an elementary sound always remains the same in *quality*, while its *quantity* may be either long or short; thus, the element of *a*, in the words *wall* and *wasp*, is the same in quality, and differs only in quantity; but in some other examples, as in the words *mate* and *mat*, it differs both in quality and quantity, thus constituting two distinct elements. The same is true, to a greater or less extent, in relation to other elements.

The following table is designed to present the divisions of the alphabet into *vocals*, *sub-vocals* and *aspirates*; and also to afford the pupil an intelligible and interesting exercise, in articulating the elementary sounds which the letters severally represent. This exercise should be attended to with much care, and often repeated, till every member of the class can articulate each element, and analyze, and give the different elements of any word correctly on hearing it pronounced.

---

**QUESTIONS.** What is the first rule respecting elementary sounds? How do the elementary sounds differ from each other? What is here meant by *quality* and *quantity*? Does an element sometimes differ in *quantity* and not in *quality*? Give an example. When the elements of the same letter differ both in *quality* and *quantity*, what do they constitute? Give an example. What is the design of the table of elementary sounds?

1. *Table of Elementary Sounds.*

NOTE.—The exercise on this table may be conducted by requiring the class, either individually or in concert, first to pronounce the word containing the element, and then the element by itself, varying the intensity of the voice as the teacher may think proper; thus, ale, ā, arm, ā, all, a, &c.

VOCALS.			SUB-VOCALS.		
Name.	Power.	Element.	Name.	Power.	Element.
1 A	Ale	Ā	21 M	Him	M
2 A	Arm	Ā	22 N	Run	N
3 A	All	Ā	23 R	Bur	R
4 A	At	Ā	24 V	Ev	V
5 E	Eat	Ē	25 W	Woe	W
6 E	Bet	E	26 Y	Yet	Y
7 I	Ice	Ī	27 Z	Buzz	Z
8 I	It	I	28 Z	Azure	Z
9 O	Ode	Ō	29 Th	Thy	TH
10 O	Do	Ō	30 Ng	Sing	Ng
11 O	Ox	O	ASPIRATES.		
12 U	Sue	Ū	31 P	Up	P
13 U	Up	U	32 T	It	T
14 U	Full	U	33 K, C	Ark	K
15 Ou	Out	Ou	34 Ch	Much	Ch
SUB-VOCALS.			35 H	He	H
16 B	Ebb	B	36 F	If	F
17 D	Odd	D	37 Wh	When	Wh
18 G	Egg	G	38 S, C	Sin	S
19 J, Ġ	Jet	J	39 Sh	Fish	Sh
20 L	Ill	L	40 Th	Thin	Th

QUESTIONS. What directions are given for studying the table of elementary sounds? How many vocal elements are there? What letters represent them? How many sub-vocal elements are there? What letters represent them? How many aspirate elements are there? What letters represent them? How many elements has the letter a? Give them. How many the letter e, &c.? Repeat all the elements in their order; thus, ā, ā, ā, &c. Combine each sub-vocal and aspirate with all the vocal elements; thus, bā, bā, bā, &c. Reverse the order of the elements; thus, āb, āb, āb, &c.

## EXERCISE I.

*Combinations of Elementary Sounds.*

**RULE 2.** When the letters representing the elements of the language are combined, they must have the same sounds as when they are articulated separately.

To this rule there are some exceptions; for letters in combination oftentimes are not sounded at all; and sometimes a single letter, or two or more letters, are used to represent the elementary sound of some other letter, while in other cases they are slightly modified by the letters with which they are closely connected. A knowledge of the correct pronunciation of words, as taught in dictionaries and by correct speakers, will enable the learner to detect these exceptions, and vary his articulation in such a manner as to conform to them.

*2. Table of Elementary Combinations.*

**NOTE.** In this table each vocal element is combined in words with all the sub-vocals and aspirates with which it is known to combine in the language. The class may be required to pronounce these combinations, with an explosive and forcible utterance, both individually and in concert, until the italicized letters can be perfectly articulated.

1st. The sound of *ā* long; as in *bate*, *date*, *fate*, *gate*, *hate*, *jane*, *kale*, *lade*, *mate*, *nape*, *pate*, *rate*, *sate*, *tame*, *vane*, *wave*, *yate*, *gaze*, *chain*, *thane*, *lathe*, *shape*, *whale*.

2d. *ä* flat or Italian; as in *bar*, *dark*, *far*, *garb*, *hark*, *jar*, *car*, *lark*, *mar*, *nard*, *par*, *raft*, *salve*, *tar*, *vast*, *waft*, *yarn*, *czar*, *char*, *lath*, *father*, *sharp*.\*

---

\* Worcester regards the sound of *a*, in the words *raft*, *vast*, *waft*, *lath*, intermediate between that of *a* in *fat* and *a* in *far*.

---

**QUESTIONS.** What is rule second, respecting the combinations of the elementary sounds? What exceptions to this rule? How may they be known? How are the vocal elements combined in table second? What direction is given for studying this table? What combinations are given in the first example? Pronounce the words. Pronounce the combinations in italics. What combinations are given in the second example? Pronounce the words. Pronounce the combination in italics &c.

3d. *a* broad; as in *ball, dawn, fall, gall, haw, jaw, kaw, law, mall, gnaw, pall, raw, saw, tall, vault, wall, yawl, gauze, chalk, thaw, shawl, wharf.*

4th. *a* short; as in *bat, dash, fat, gat, hat, jam, cat, lad, mat, nap, pat, rat, sat, tan, van, wax, yam, azoth, chap, sang, thank, that, shall, whack.*

5th. *e* long; as in *bè, deep, feet, geese, he, jeer, key, lee, me, need, pete, reel, see, teem, veer, we, ye, zeal, cheer, theme, thee, she, wheel.*

6th. *e* short; as in *bet, den, fen, get, hen, jet, ken, let, met, net, pet, rest, set, ten, vex, wet, yet, zed, check, theft, then, shed, when.*

7th. *i* long; as in *bite, dine, fine, guide, hive, gibe, kite, line, mine, nine, pine, ripe, site, tine, vine, wine, size, chime, thigh, thine, shine, white.*

8th. *i* short; as in *bit, din, fin, gimp, hit, jib, kit, lit, mix, nit, pin, rip, sit, tin, vill, wit, zinc, chin, sing, thin, with, shin, whit.*

9th. *o* long; as in *bolt, dome, foe, go, hole, joke, coke, lone, mote, note, pole, rope, sole, tone, vote, wove, yoke, zone, choke, thole, those, shoal.*

10th. *o* middle; as in *boot, do, food, goom, hoot, coop, lose, move, noose, pool, roost, soup, too, woo, ooze, cartouch, tooth, booth, shoe.*

11th. *o* short; as in *bot, dot, fox, got, hot, jot, cot, lot, mop, not, pop, rot, sot, top, novel, wot, yon, zocco, chop, song, thong, pother, shot, whop.*

12th. *u* long; as in *bugle, due, fume, gula, hue, june, cue, lute, mute, nude, pule, rule, sue, tune, yule, zumic, truth, sure.\**

13th. *u* short; as in *but, dust, fun, gun, hut, just, cull, lull,*

---

\* In the words, *rule, truth, sure*, Worcester sounds the *u* the same as *e* in *move*.

*must, nut, pun, rut, sup, tun, vulgar, yug, buzz, club, sung, thumb, thus, shut, whur.*

14th. u middle; as in *bush, pudding, full, sugar, could, bull, pall, puss, put, would, butcher, should.*

15th. ou and ow; as in *bow, down, fowl, gout, how, jounce, cow, loud, mount, noun, pout, rout, south, town, vouch, wound, chouse, mouth, thou, shout.*

---

## EXERCISE II.

### *Combination of Elementary Sounds — Continued.*

**RULE 3.** In pronouncing the combinations of the sub-vocals and aspirates, great care must be taken, that their sounds may not be slurred nor suppressed.

#### *3. Table of Combinations of Sub-Vocals and Aspirates.*

**NOTE.**—This table embraces a great variety of the combinations of the sub-vocals and aspirates. It is recommended, that the class pronounce them individually and in concert. The italic letters denote the combinations whose elements are to be clearly and distinctly uttered.

1. Probe, probes, prob'd, prob'dst, prob'st; bubble, bubbles, bubb'ld, bub'l'dst, bubb'l'st; brine, bright; fledge, fledg'd; cradle, cradles, crad'l'd, crad'l'dst, crad'l'st.

2. Glad, gladd'n, gladd'ns, gladd'n'd; dream, drive; amid, amidst; breadth, breadths; deeds, weeds; baffle, baffles, baff'l'd, baff'l'dst, baff'l'st.

3. Stiff, stiff'n, stiff'ns, stiff'n'd; friend, phrensy; whiffs, puff'st; fifth, fifths; lift, lifts, lift'st; dig, digs, digg'd, digg'dst, digg'st.

---

**QUESTIONS.** What is rule third, respecting the combinations of the sub-vocals and aspirates? What do the letters in italics denote? Pronounce the words in the first example. Articulate the combinations in italics. Pronounce the words in the second example, &c.

4. *Glee, gleam; mingle, mingles, mingl'd, mingl'dst, mingl'st; grain, grief; clan, cliff; sparkle, sparkles, sparkl'd, sparkl'dst, sparkl'st; black, black'n, black'ns, black'nd, black'n'dst.*

5. *Crime, crick; rock, rocks, rock'st, rock'dst; act, acts, act'st; bulb, bulbs; hold, holds, hold'st; twelfth, bilge, bilg'd; milk, milks, milk'dst; whelm,whelms, whelm'd, whelm'st.*

6. *Help, helps, help'st, help'dst; false, fall'st; health, healths; melt, melts, melt'st; solve, solves, solv'd, solv'st; feels, wheels; seems, seem'd, seem'st, seem'dst; triumph, triumphs.*

7. *Thump, thumps, thump'st; prompt, prompts, prompt'st; bend, bends, bend'st; wing, wings, wing'd, wing'st; thank, thank'st, thank'dst; range, rang'd; mince, minc'dst; flinch, flinch'dst.*

8. *Month, months; wants, want'st; man's, plans; ripple, ripp'l's, ripp'l'd, ripp'l'dst, ripp'l'st; deep'n, deep'ns; prince, prance; hopes, hop'st, hop'd; depth, depths; curb, curb's, curb'd, curb'dst, curb'st.*

9. *Guard, guards, guard'st; dwarf, dwarfs; urge, urg'd; mark, marks, mark'd, mark'dst, mark'st; furl, furls, furl'd, furl'st; form, forms, form'st, form'd, form'dst; scorn, scorns, scorn'd, scorn'dst, scorn'st.*

10. *Harp, harps, harp'dst; pierce, pierc'dst; burst, bursts; hurt, hurts, hurt'st; hearth, hearths; march, march'dst; curve, curv'd, curv'st, curv'dst; spears, spheres, shrill, skill; bask, basks, bask'st, bask'dst.*

11. *Nestle, nestles, nestl'st; list'n, list'ns, list'n'd, list'n'st; spar, spleen, spray; lisp, lisps, lisp'st; stand, strand; rest, rests, rest'st; length, lengths, length'n, length'n'd, length'n'dst; thrive, writhe, writhes, writh'd, writh'st; rattle, rattles, rattl'd, rattl'st, rattl'dst.*

12. Sweet'n, sweet'ns, sweet'n'd; watch, watch'st, watch'dst; shouts, shout'st; crav'd, crav'dst; rav'l, rav'ls, rav'l'd; sev'n, sev'ns, sev'nth; waves, wav'st, gaz'd; puzzle, puzzles, puzzl'd, puzzl'dst, puzzl'st; reas'n, reas'ns, reas'n'd, reas'n'st.

---

## SECTION II.

### *Substitutes.*

A **SUBSTITUTE** is a single letter, or two or more letters, used to represent an elementary sound which is peculiar to some other letter.

It will be seen, by the following table, that the number of substitutes is not so large as might at first be supposed. We believe and maintain, that in all cases where two or more letters are used as a substitute, they collectively represent an elementary sound which is not peculiar to any *one* of them, when taken by itself, but to some other letter. Thus, we regard *ai*, in *said*, as a substitute for short *e*, because they represent the *element* of short *e*, which is not peculiar to either of the letters. If the element in question is peculiar to any *one* of the letters used to represent it, we regard *that* letter alone the representative of the element, and the others as silent. Thus, *eo* in *people*, is not a substitute for long *e*, because the element heard in the pronunciation is peculiar to the letter *e* alone, and the *o* is silent.

**RULE 4.** When substitutes are used, they must have the same sounds as the elements for which they stand.

---

**QUESTIONS.** What is a substitute? What combination of letters may be regarded as substitutes? What combinations should not be regarded as substitutes? What is the rule respecting substitutes?

4. *Table of Substitutes.*

NOTE. The following is a list of letters frequently used as substitutes to represent several of the elements as given in the *first* table. The learner should first name the substitute, next the element it represents, and then the example in which it is combined.

ei	for	ā	as in	Veil	ow	for	ou	as in	Now
ey	"	ā	"	They	u	"	w	"	Suasion
o	"	a	"	Oft	o	"	wu	"	One
ou	"	a	"	Cough	i	"	y	"	Onion
i	"	ē	"	Marine	u	"	yu	"	Use
a	"	e	"	Any	ph	"	f	"	Phrase
ai	"	e	"	Said	gh	"	f	"	Läugh
u	"	e	"	Bury	d	"	j	"	Soldier
y	"	ī	"	Spy	g	"	j	"	Gem
y	"	i	"	Hymp	c	"	k	"	<del>C</del> at
e	"	i	"	English	ch	"	k	"	<del>C</del> hord
ee	"	i	"	Been	gh	"	k	"	Hough
o	"	i	"	Women	q	"	k	"	Quart
u	"	i	"	Busy	c	"	s	"	Cent
ew	"	ō	"	Sew	f	"	v	"	Of
eau	"	ō	"	Beau	ph	"	v	"	Stephen
au	"	ō	"	Hautboy	c	"	z	"	Suffice
a	"	o	"	What	s	"	z	"	His
ew	"	ū	"	New	x	"	z	"	Xanthus
iew	"	ū	"	View	x	"	ks	"	Wax
io	"	u	"	Nation	ch	"	kw	"	<del>C</del> hoir
eo	"	u	"	Surgeon	n	"	ng	"	Sink
y	"	u	"	Myrtle	c	"	sh	"	Ocean
e	"	u	"	Hēr	s	"	sh	"	Sure
i	"	u	"	Sir	ch	"	sh	"	Chaise
o	"	u	"	Sōn	t	"	sh	"	Notion
oo	"	u	"	Blōōd	t	"	ch	"	Bastion
o	"	u	"	Wōlf	s	"	zh	"	Osier
oo	"	u	"	Wōol	x	"	gz	"	Exact



## EXERCISE II.

5. *Table of Combinations of the Substitutes.*

**NOTE.** In this table, the different substitutes are variously combined in words, which the teacher may first require the pupil to pronounce, and then to point out the substitutes, and give the elements for which they stand.

1. *Veil, feint, weight, deign; they, prey, survey, obey; oft, for, nor, cord; cough, trough, bought, ought; marine, machine, police, fatigue; any, many, said, again.*

2. *Bury, buried, burial; spy, fly, type, tyrant; hymn, hysteric, hypocrite; English, Englishman, England; been; women; busy, busily, business; sew, shew, shewn.*

3. *Beau, bateau, bureau; hautboy, hauteur, hautgout; what, wad, squad, squander; mew, pew, dew; view, purview, interview; nation, passion, religion.*

4. *Luncheon, pigeon, surgeon; myrtle, myrmidon, myrrh; her, herd, perch; sir, stir, fir, bird; son, won, love; blood, flood; wolf, wolfish, wolverine.*

5. *Wool, wood, stood; how, owl, bower; suasion, suavity, suaviter; one, once; onion, valiant, collier; union, figure, stature; phrase, cipher, graphic.*

6. *Laugh, tough, enough; soldier, soldierlike; gem, ginger, gypsum; cat, scope, arc; chord, scholar, monarch; hough, lough, shough; quart, quirk, quibble.*

7. *Cent, dice, facile; of; Stephen; suffice, sacrifice, sice, discern; his, prism, usurper; Xanthus, ziphoid, xanthid; war, axis, expense.*

8. *Choir, choir-service; sink, anger, languid; ocean, social,*

---

**QUESTIONS.** What does the table of substitutes embrace? How is it to be used? What are the substitutes for long *a*? What are the substitutes for broad *a*, &c.? What is the design of the exercise? How is the table to be studied? Pronounce the first eight words in the first example. What are the substitutes in these words? What element do they represent? Pronounce the next eight words, &c.

specious; sure, sugar, pension; chaise, chamois, machine; nation, partial, patient; bastion, question; osier, crosier, usual; exact, example, exist.

### SECTION III.

#### *Special Rules in Articulation.*

**RULE 1.** Avoid suppressing letters in pronunciation; as, *Prmote for pro-mote*; *an for and*; *beas for beasts*; *sud-dn for sud-den*; *mod-l for mod-el*, &c.

PRONOUNCE THE FOLLOWING. — Prevent, propose, proceed, predict; stand, bands, hindmost; posts, texts, cents; mitten, mountain, satin; travel, gospel, level.

**RULE 2.** Avoid substituting the sound of one letter for that of another; as, *Reg-e-lar for reg-u-lar*; *gin-er-al for gen-er-al*, &c.

PRONOUNCE THE FOLLOWING. — Populous, educate, stimulate, calculate, occupy, diligence, elegance, particular, difficult, system, opposite, gentleman, yesterday, agony, omnipotent, advocate.

**RULE 3.** Avoid suppressing syllables in pronunciation; as, *His-try for his-to-ry*; *rith-me-tic for a-rith-me-tic*, &c.

PRONOUNCE THE FOLLOWING. — Reference, sufferance, interest, every, slavery, literature, temperance, geography, foliage, utterance, library, memory, vigorous, misery, believe, ivory.

**RULE 4.** Avoid pronouncing *ow* like *er*; as, *Fel-ler for fel-low*, &c.

---

**QUESTIONS.** What is the first special rule in articulation? Give the examples. Pronounce the words under it. What is rule second, &c.?

PRONOUNCE THE FOLLOWING. — Billow, mellow, willow, pillow, follow, swallow, yellow, harrow, sparrow, window, shadow, shallow, hollow, narrow, arrow, furrow.

RULE 5. Avoid pronouncing *ing* like *in*; as, Learn-*in* for learn-*ing*, &c.

PRONOUNCE THE FOLLOWING. — Singing, talking, walking, calling, hunting, blooming, whipping, jumping, playing, trying, binding, changing, turning, twisting, drawing, burning.

RULE 6. Avoid pronouncing *ment* like *munt*; as, Judg-*ment* for judg-*ment*, &c.

PRONOUNCE THE FOLLOWING. — Casement, basement, fragment, moment, shipment, lodgment, treatment, department, interment, abatement, indictment, preferment, presentment, detachment, retrenchment.

RULE 7. Avoid pronouncing *ness* and *less* like *niss* and *liss*; as, Kind-*niss* for kind-*ness*; harm-*liss* for harm-*less*, &c.

PRONOUNCE THE FOLLOWING. — Coolness, harshness, coarseness, fierceness, sharpness, rudeness, rashness, boldness, helpless, homeless, sleepless, faithless, groundless, cashless, tearless, thoughtless.

RULE 8. An imperfect utterance of the sub-vocals and aspirates, or joining the last letter of a word with the one following, frequently changes or perverts the meaning of a sentence, and should be carefully avoided.

NOTE 1. The *correct* reading is given in the *first* line of each of the following examples; and the *incorrect* reading and *error* is marked in the second.

---

QUESTIONS. What is rule eighth, or the rule for the imperfect utterance of the sub-vocals, &c.?

## EXAMPLES.

1. { They were content *in* either place.  
       { They were content *in* neither place.
2. { The severest storm that lasts till morn.  
       { The severest form that last still morn.
3. { The magistrates ought to arrest the man.  
       { The magistrate sought to arrest the man.
4. { This is John's stove, not Jonathan's stove.  
       { This is John stove, not Jonathan stove.
5. { The hidden ocean showed itself anew.  
       { The hidden nocean showed itself anew.
6. { Have you built an ice house?  
       { Have you built a nice house?

NOTE 2. — The immediate succession of similar sounds, and the collision\* of open vocals, occasion difficult utterance.

## EXAMPLES.

1. The *biggest* beams bend beneath their burden.
2. The *lame, lazy* lad limps on languidly.
3. They *shot sharply* into the ship's shrouds.
4. The *wind whistles* through the thistles.
5. Loud echoes roll'd round the hills' tops.
6. The men moved moderately to the mown meads.
7. A loud roar rang round the riven rocks.
8. Deep toned notes rolled over the wide waters.
9. *Diverse divers* dive deep for precious pearls.
10. *Many men* make much money wrongfully.
11. *Peter Pringle* picks prickly pears prettily.
12. *We wistfully* watch the wrathful waters play.
13. The roaring lion leaves his lonely lair.
14. When *Ajar strives* some rock's vast weight to throw.
15. And in soft silence shed the kindly shower.

\* In the Greek and French languages, a sub-vocal or aspirate is frequently inserted to prevent the meeting of two vocals.

---

QUESTIONS. What is the error in the first example? In the second, &c.? What is note second, or the note for the immediate succession of similar sounds, &c.? What sounds are similar in the first example? In the second, &c.?

16. The man of talents *hates* stupidity, and *struggles* through difficulties *severe*. [stray,

17. And where the *finest* streams through the tangled forests  
E'en there the wildest beasts steal forth upon their prey.

18. Amidst the mists he thrusts his fists against the posts, and still insists he sees the ghosts.

19. The ragged rascal ran round and round the rough and rugged rocks that rear their hoary heads high in the air.

20. Tho' oft the ear the open vowels tire.

NOTE 3. The remoteness of accent sometimes occasions difficulty in giving the correct pronunciation of polysyllables.

#### EXAMPLES.

In-con-sid'-er-a-ble-ness. In-hos'-pi-ta-ble-ness. Dis-in'-ter-est-ed-ly. Dis-in'-te-gra-ble. Dis-ap'-pro-ba-to-ry. Com-men'-su-ra-ble-ness. In-im'-i-ta-bly. Ad-min'-is-tra-tive. Per'-me-a-bly. Per'-fo-ra-tive. Ex'-e-cra-to-ry. Per-i-to-ne'-um.

### GENERAL EXERCISE.

#### THE PLEASURES OF LEARNING.\*

[In this practical exercise on the preceding tables, especially the first and fourth, the class may be required to give the elementary sounds of the letters printed in italics, as they occur in the different words, and also the names of the different elements which they represent.]

1. There is implanted in the human bosom a desire for reputation,—a love of Fame; but, of all reputations, that of the scholar and good author is the most permanent and satisfactory. The scholar alone is in the possession of a substantial

---

\* The reading lessons in Part First are introduced for the purpose of making a practical application of the rules and principles of elocution, and also to suggest

---

QUESTIONS. What is note third? Pronounce the examples. How may the exercise be studied? What is the letter *a* in the word *implanted* in the first line? What sound has it? Give its element. What is *b* in the word *bosom*? Give its element. What is *s* in the word *desire*? What element does it represent?

good in his well-disciplined intellect, which can never be wrested from him in time, and is proof against the fluctuations and changes which characterize all other temporal means of happiness.

2. In whose praise is the historian most eloquent and fervid? The name of Erasmus,<sup>a</sup> the scholar, has come down to us, through the lapse of many years, laden with honor; and Milton<sup>b</sup> and Shakspeare<sup>c</sup> will live, aye, live forever! while the sovereigns whose courts they adorned, will be remembered only as their patrons.

3. The life of the student, however, is not one of ease; and he who expects the path to science to be smooth and beautiful, and adorned solely with bright flowers which continually spread their fragrant forms before him, must not enter it; for though there may be many roses, still there are harassing thorns; and though gorgeous prospects shine in the distance, rocks must be scaled before they can be reached. Thus, it was a happy conceit of some old master, in representing the temple of science imbosomed among lofty cliffs and precipices, to indicate the difficulty of access. There is, however, attendant upon the acquisition of knowledge, and in its possession, the most refined pleasures.

4. Tully,<sup>d</sup> in his eloquent defense of the poet Archias,<sup>e</sup> makes mention of his pleasures in letters, and says,—“They

---

the manner of teaching Part Second. A part of each lesson is marked, to show the application of the rule under which it occurs, and a part is left unmarked, for the purpose of exercising the judgment of the pupils in making the application for themselves.

---

<sup>a</sup> Erasmus, a distinguished scholar of the fifteenth century. He was born at Rotterdam, Holland, in 1467, and died in 1536, aged sixty-nine. <sup>b</sup> Milton, one of the greatest English poets. <sup>c</sup> Shakspeare, the greatest dramatic poet, not only of England, but of the world. He was born at Stratford, England, in 1564, and died on the anniversary of his birth, 1616, aged 52. <sup>d</sup> Tully, (Tullius Cicero,) the most distinguished of the Roman orators, born 107, B. C. <sup>e</sup> Archias, a Grecian poet, who flourished about 716, B. C.

give strength in youth, and joy in old age; adorn prosperity, and are the support and consolation of adversity; at home they are delightful, and abroad they are easy; and in our rural retirement they do not forsake us."

5. These pleasures are continually increasing as the sensibility becomes refined, and the fields of investigation widen before the student. A man of good reading, whose mind is well-disciplined, is never in want of occupation, though he may be in a bustling city or a sterile desert.

6. It is related of Mungo Park,<sup>f</sup> that having traveled over the parched sands of Africa for several successive days, without food to nourish his body, or water to cool his burning thirst — wearied and faint, without sufficient energy to endure his oppressive journey — he fell on the ground exhausted, expecting death as a relief. At this moment a small cluster of rare and beautiful flowers attracted his attention; the pleasure of this discovery gave him new strength, and busied in a botanical analysis of the plants, he forgot his sickness and fatigue, and much refreshed, he bent his steps to the diamond spring, of the existence of which the flowers were indicative.

7. Sir Walter Raleigh,<sup>g</sup> one of the brightest ornaments of Queen Elizabeth's<sup>h</sup> court, experienced the consolations of study when, through the machinations of his enemies, he was imprisoned. This chivalric knight, scholar, and patron of the arts and sciences, wasted twelve years of his life in a dungeon! During that time he gave himself to literary pursuits.

8. He wrote a volume of his history of the world, a work

---

<sup>f</sup> Mungo Park, an enterprising traveler, who fell a victim to his repeated attempts to explore the interior of Africa. <sup>g</sup> Sir Walter Raleigh, a distinguished warrior, statesman, and writer of England, in the reigns of Queen Elizabeth and James I. <sup>h</sup> Queen Elizabeth, one of England's most celebrated sovereigns. She reigned forty-four years, or from 1558 to 1602. She was the daughter of Henry VIII. and Anne Boleyn.

of much erudition. He studied the writings extant on the subject of *chemistry* and natural history, and composed several treatises on navigation. At times, also, he gave himself to the delights of poesy and polite literature. Thus, though his body was confined, his spirit was free; and, though the iron pierced his *physical* frame, it wounded not his soul.

9. You, then, who are deluded from the paths of science and literature, by the *glory* and advantages of the world, remember, that his fame is noblest "whose works, like the precious life-blood of some master-spirit, are embalmed and treasured up for a life beyond life."

---

## CHAPTER II.

### ACCENT.

ACCENT is a forcible utterance of some one syllable in a word, so as to distinguish it from others. It is marked thus (''); as in mer'chant.

The beauty and harmony of pronunciation depends very much upon accent; hence, however perfect the articulation may be, if the accent is misplaced, an unpleasant harshness is produced which detracts from the beauty of expression.

In the correct application of accent, the sense requires a greater or less degree of force, and a greater or less prolongation of sound, on the accented syllable.

The following explanations under the head of *Quantity*, are introduced, in order to present these characteristic modifications of accentuation more fully.

---

QUESTIONS. What is accent? How is it marked? What depends very much upon it? What does the sense require in the correct application of accent?



## SECTION I.

## QUANTITY.

QUANTITY, as applied to syllables, denotes both the relative *time*, and the relative *force* or *stress* in pronouncing them.

1. Quantity, with reference to the *relative* prolongation of sound in the utterance of *successive* syllables, is either *long* or *short*; as in the word Hÿ-pō-thēt'-ic-āl-lÿ. This is commonly denominated *syllabic* quantity.

2. A syllable is said to be *long*, when the accent falls on a *vowel* whose sound does not readily flow into the following letter; as in *hate'*ful, *cham'*ber, *sole'*ly.

3. A syllable is said to be *short*, when the accent falls on a *consonant*, and the vowel sound at once coalesces with the succeeding letter; as in *bet'*ter, *lav'*ish, *sup'*per.

1. *Quantity in relation to Time.*

Syllables, when considered in relation to their *time* of utterance, are called *Immutable*, *Mutable*, and *Indefinite*.

1. An *immutable* syllable is one in which a short vowel is followed by the aspirate, *k*, *p*, or *t*, under accent, and cannot be protracted in utterance without violating good taste, and all acknowledged authority on pronunciation; as in *ak'*ron, *ep'*ic, *ot'*ter.

2. A *mutable* syllable is one ending with a sub-vocal, or some other aspirate besides *k*, *p*, or *t*, and may be more or less protracted in pronunciation; as in *ab'*sence, *rash'*ness.

NOTE.—An *immutable* syllable usually becomes *mutable*, when it is preceded by a sub-vocal; as in *grat'*itude.

---

QUESTIONS. What does quantity denote as applied to syllables? What is said of quantity with reference to the relative prolongation of successive syllables? Give an example. What is this commonly called? When is a syllable said to be long? When short? What are syllables called when considered in relation to time? What is an *immutable* syllable? What is a *mutable* syllable? When does an *immutable* syllable usually become *mutable*?

3. An indefinite syllable is one which ends with a long vowel, or a long vowel followed by a sub-vocal, and may be protracted or not, in its pronunciation, as will best secure the effect which the speaker designs to produce ; as in *shame'ful*, *dan'ger*.

## 2. *Quantity in relation to Stress.*

Quantity in relation to *stress*, denotes the *location* of the greatest force of voice on the vowel sound of accented syllables ; and regards it as more intense at the beginning, middle, or end, or at more than one of these points.

The following examples, illustrating the different kinds of stress, are not only of great value in training the voice, but are highly practical, since there is scarcely an accented syllable in any sentence, which, if forcibly pronounced, does not exemplify some one of these forms so indispensable to good reading and speaking. It is, therefore, of the utmost importance, that every pupil should become familiar with the peculiar characteristics and significance of each, and its skillful execution. These characteristics are appropriately represented to the eye by the accompanying drawings, which indicate the movement of the voice on the vowel sound of the accented syllable in the example, exemplifying each kind respectively. The utterance of the vocal elements, in the same manner, both singly and in combination with the sub-vocals and aspirates, will afford an excellent exercise for the voice, and should be often repeated, until the application of stress, in all its forms, becomes easy and familiar.

1. When the vowel sound of the accented syllable commences with a full or abrupt stress of voice, and gradually diminishes in force, which may occur on syllables of either

---

**QUESTIONS.** What is an indefinite syllable ? What is meant by force, or stress of voice ? Is it important to understand and apply it judiciously ? What is recommended as an excellent exercise ? What is radical stress ?

long or short quantity, it is called the **RADICAL STRESS**, and may be represented to the eye and illustrated thus:

Ti' > me-ly.

**NOTE 1.** The *radical* stress is employed in giving utterance to the language of confidence, and of all the violent and startling emotions ; as of anger, fear, impetuous courage, impassioned command, exultation, and the like ; and, usually, in all language, requiring a rapid movement. It may occur either on immutable, mutable, or indefinite syllables.

#### EXAMPLES.

1. *Hold* there, the other quick replies,  
'T is *green*, I saw it with these eyes.  
I've seen it, sir, as well as you,  
And must again affirm it *blue*.  
'T is *green*, 't is **GREEN**, sir, I assure ye,  
*Green*, cries the other in a fury.
2. Be the combat our own !  
And we'll *perish* or *conquer* more proudly alone.
3. *Back* to thy *punishment*, *false* fugitive.

2. When the vowel sound of the accented syllable commences with slight force, and gradually swells to a full volume, and closes with abrupt suspension of the voice, which may occur on syllables of either long or short quantity, it is called the **FINAL STRESS**, and may be illustrated thus:

We' < ep-ing.

**NOTE 2.** The *final* stress is employed in the utterance of language expressive of ill-humor ; as of fretful impatience, peevishness, complaint, obstinacy, and the like ; and also in earnest and hasty interrogation. It may occur either on immutable, mutable, or indefinite syllables.

---

**QUESTIONS.** What is the radical stress ? Give an example. What is the final stress ? Give an example. What language requires the final stress ?

## EXAMPLES.

1. This is intolerable ! I could tear the scalp from my old brainless *skull* ! I'm cheated *every* way ! I can't trust a *farthing* with the best friend I have on *earth* ! I'll go this moment to an attorney, and get a *warrant* ; I'll put the villain into *jail* before an hour is at an end.

2. Am *I* Rome's slave ? What *penny* hath Rome borne ?  
What *men* provided ? What *munition* sent,  
To *underprop* this action ?

3. When the vowel sound of the accented syllable commences with slight force, and gradually swells to a full volume in the middle, and then gradually subsides, which can only occur on syllables of long quantity, it is called the **MEDIAN STRESS**, and may be illustrated thus :

Cha'  n-ges.

NOTE 3. The *median* stress is employed in the utterance of language of gentle emotions, and of a lofty, sublime, and dignified character ; and also, in calm and reverential veneration and prayer. It occurs on indefinite syllables only.

## EXAMPLES.

1. Columbia, Columbia, to *glory* arise,  
The *queen* of the world and the *child* of the skies ;  
Thy *genius* commands thee ; with rapture *behold*,  
While *ages* on *ages* thy splendors *unfold*.

2. O *spare* me, that I may recover strength, before I go hence, and be here no more.

4. When a forcible stress of voice is given to the *first* and *last* parts of the vowel sound in the accented syllable, with but slight stress on the intermediate portion, which usually occurs

---

QUESTIONS. What is the median stress ? Give an example. What is the compound stress ? Give an example. What language requires the compound stress ?

on syllables of long quantity, it is called the **COMPOUND STRESS**, and may be illustrated thus:

In-dé<del>ed!

**NOTE 4.** The *compound* stress is employed in the utterance of language of surprise, and frequently, in impassioned interrogation. It occurs only on indefinite syllables.

**EXAMPLES.**

1. *Deeds!* What! my *deeds* given up to your son?
2. Hold! I'm *surprised* to find you fighting!
3. Must I then *leave* you? Must I *needs* forego  
So *good*, so *noble*, and so *true* a master?

5. When the vowel sound of the accented syllable is uniform during its prolongation, which may sometimes occur, it is called the **THOROUGH STRESS**, and may be illustrated thus:

Cha—rge.

**NOTE 5.** The *thorough* stress is employed in uttering the language of authoritative command, as when an officer of the army delivers his orders to his soldiers; and also, in a loud shout attended with strong emotion. It may occur on mutable syllables, but usually, on the indefinite.

**EXAMPLES.**

1. To *arms*, to *ARMS*, ye brave!  
The patriot sword unsheath;  
*March on*, *MARCH ON*, all hearts resolved  
On liberty or death.
2. *Awake!* *arise!* or be forever fallen!

## SECTION II.

**RULE.** Each syllable on which accent falls must be marked by its proper and distinctive stress.

---

**QUESTIONS.** What is the thorough stress? What language requires the thorough stress? Give an example.

The knowledge that pupils usually have of pronunciation, will enable them, in most cases, to determine which syllable of a word should have the greatest force or stress of utterance upon it; but, in cases where there is doubt, reference must be made to the dictionary, in which the accented syllables are all marked.

**NOTE.** The meaning of a word is sometimes changed by changing the place of accent.

#### EXAMPLES.

Nouns.	Verbs.	Nouns.	Verbs.
con'duct	con-duct'	ex'tract	ex-tract'
con'fine	con-fine'	in'sult	in-sult'
con'tract	con-tract'	ob'ject	ob-ject'
con'test	con-test'	sub'ject,	sub-ject'
com'pact	com-pact'	con'sort	con-sort''

### EXERCISE I.

#### DISRESPECT TO PARENTS IN NO CASE ALLOWABLE.

[Let the student point out, or name each word in the following exercise, having the accent on the *first* syllable; as in Soc'ra-tes, vi'o-lent, &c.]

1. Leander, the eldest son of Socrates,<sup>a</sup> fell into a violent passion with his mother. Socrates was witness to this shameful misbehavior, and attempted the correction of it, in the following gentle and rational manner:

2. "Come hither, son," said he; "have you never heard of men who are called ungrateful?" "Yes, frequently," answered the youth. "And what is ingratitude?" demanded Socrates. "It is to receive a kindness," said Leander, "without making a proper return, when there is a favorable

<sup>a</sup> Socrates, a celebrated heathen philosopher, who was put to death by the Athenians, on a false charge of atheism, 400, B. C.]

opportunity." "Ingratitude is, therefore, a species of injustice," said Socrates.

3. "I should think so," answered Leander. "If, then," pursued Socrates, "ingratitude be injustice, does it not follow, that the degree of it must be proportionate to the magnitude of the favors which have been received?" Leander admitted the inference; and Socrates thus pursued his interrogations. "Can there subsist higher obligations than those which children owe to their parents, from whom life is derived and supported, and by whose good offices it is rendered honorable, useful, and happy?"

4. "I acknowledge the truth of what you say," replied Leander, "but who could suffer, without resentment, the ill-humors of such a mother as I have?" "What strange thing has she done to you?" said Socrates. "She has a tongue," replied Leander, "that no mortal can bear." "How much more," said Socrates, "has she endured from your wrangling, fretfulness, and incessant cries, in the period of infancy! What anxieties has she suffered from the levities, capriciousness, and follies, of your childhood and youth! What affliction has she felt, what toil and watching has she sustained, in your illness!"

5. "These, and various other powerful motives to filial duty and gratitude, have been recognized by the legislators of our republic. For if any one be disrespectful to his parents, he is not permitted to enjoy any post of trust or honor. It is believed that a sacrifice, offered by an impious hand, can neither be acceptable to heaven, nor profitable to the state; and that an undutiful son cannot be capable of performing any great action, or of executing justice with impartiality. Therefore, my son, if you be wise, you will pray to Heaven to pardon the offenses committed against your mother.

6. "Let no one discover the contempt with which you have treated her; for the world will condemn, and abandon you for such behavior. And if it be even suspected, that you repay with ingratitude the good offices of your parents, you will inevitably forego the kindness of others; because no man will suppose that you have a heart to requite either his favors or his friendship."

7. HOME! 'tis the sacred depot of all that man holds dear in earthly existence—the blessed spot where the unalloyed affections of the heart take root, spring up and flourish. Home! 'tis where innocence and childhood, untainted by crime, and uncontaminated with the follies of the world, can luxuriate in the consciousness of chastity and goodness. Home! 'tis where the love of the devoted wife is hallowed by a faithful discharge of those marital duties which enchain the husband of her choice in the heavenly bond of unity. Home! 'tis that endeared bright speck on the heart of man wherever he may roam.

---

## EXERCISE II.

### ORIGINAL THINKING.—H. EATON.

[In the following exercise, the pupil may point out such words as are accented on the *second* syllable; as in *mys-te'-ri-ous*, *un-less'* &c.]

1. The principle by which mind acts on mind, is mysterious and inexplicable. The fact is obvious, that the world is ruled by mental power. There are intellectual as well as physical forces. A strong mind when encountering a weaker, will as naturally move it, as a strong force in the material world will overcome a weaker. It is an old adage, passed into an unquestioned axiom, that "Knowledge is power." This is



but a partial and imperfect expression of a great truth. Knowledge is not power, unless wielded by an intelligent agent, who knows how to use and apply it.

2. A man may have stuffed into his head all the contents of the Bodleian<sup>a</sup> Library, and his memory may be the treasure-house of all the facts in science, and yet be comparatively a weak man, who may pass through the world and die, without permanently influencing or changing the course of any individual. A mere acquaintance with facts, however extensive, does not give power. It is the comprehension of principles, and the ability to apply them in the varied circumstances in which he may be placed, which make a strong man intellectually.

3. Now a principle cannot be apprehended without thought. We may confidently assert, that mental power is generally obtained by hard thinking; and he alone possesses it, who has been accustomed to bring the power of his understanding to bear with such intensity of heat upon the subjects submitted to its action, as either to dissipate them in thin air, if they are intrinsically worthless, or to fuse them, and remold them into forms better suited to his purpose.

4. Such a man will be strong in himself; his power over others is irresistible. While resisting or modifying all influences, however mighty and sweeping, coming in upon him from abroad, he sends out a strong and modifying influence over the exciting elements raging around him. He is himself an original source of influence. He stands firmly upon the adamant rock of his own clear convictions, against which the turbulent waves of human opinion dash harmlessly, and break, and foam, and retire.

---

<sup>a</sup> Bodleian Library, in Oxford, England, said to number from 250,000 to 500,000 volumes of books, and about 30,000 manuscripts.

5. But from this immovable stand, he utters a voice which the elements hear and obey. Such a man, with respect to other men, is neither planetary nor reflective, but fixed and self-luminous. He pours a light abroad from the living fountains of his own intelligence. Who does not envy power like this? It is truly the only power worth desiring or possessing.

6. What true dignity and sublimity encircles the brow of the mighty ruler of mind! Olympian Jove, shaking the material heavens and earth with his nod, and hurling his thunders upon the aghast and discomfited giants, does not, with half that kingly majesty, dilate our strong conception, as a simple man, swaying to and fro a vast multitude of intelligent minds by the breath of his lofty eloquence, and demolishing the citadels of error by the might of his irresistible logic.

---

### EXERCISE III.

#### *The Primary and Secondary Accents.*

Besides the *primary* accent, which has been illustrated in the preceding exercises, there is another kind that usually occurs in words of more than two syllables, called the *secondary* accent. It is less forcible than the primary, and is marked thus (";) as in com"po-si'tion.

In this exercise, let the pupil point out the words having

---

QUESTIONS. What kind of accent has been illustrated in the two preceding exercises? What other kind have some words? How is secondary accent distinguished from the primary? How is it marked? What is the design of exercise third?

both the *primary* and *secondary* accents, and the syllables on which they respectively fall; as in class''-i-fi-ca'-tion, &c.

THE PRINCIPLES OF CLASSIFICATION.—ANON.

1. Classification is a process of mind with which all men are in some degree familiar. Yet few, perhaps, are fully aware of the importance of its results. It produces system and order among the objects of our pursuit, and imparts regularity and method to the manner of pursuing them. If we analyze this process, we find the first act of the mind to be a comparison of objects with one another; a viewing of things in connection or juxtaposition.

2. This comparison is followed by a perception of resemblances. The attention is arrested by a similarity of qualities in objects, and, according to the points of resemblance, the mind naturally groups them together. The arrangement, or distribution thus produced, is termed classification.

3. In every such system, if it aspires to be a philosophical one, the order of resemblance should be the governing principle; and, in applying this principle, the essential qualities of things should be clearly distinguished from those that are only incidental. The former should be first assumed as the basis of distribution, and the latter would properly form the ground of a subsequent subdivision.

4. An analysis conducted on this principle, which should distribute the various branches of knowledge into appropriate classes and subordinate divisions, and exhibit truly their connection, dependence, and relative importance, would be a most useful auxiliary in the prosecution of science.

5. It would not only facilitate the progress of the inquirer,

---

QUESTIONS. What words in the first verse are thus accented? Which syllable has the primary accent? Which the secondary, &c.?

but would give an additional value to his attainments, by rendering them more available for useful ends. Nor, indeed, is this all the advantage that would result from it. The very action of the mind in studying a complete and comprehensive system, in tracing its relations and proportions, the fitness of its parts and the adaptation of the whole, is a most useful exercise, and constitutes one of the best kinds of mental discipline.

6. The habit of classifying is attended with a two-fold advantage. Its influence is exerted at the same time upon the mental faculties, and upon the objects to which those faculties are directed. While it simplifies science, and renders the subjects of knowledge easier to grasp, it also invigorates the intellect, and increases its power of grasping.

7. Though all men resort, more or less, to this process in the ordinary affairs of life, yet the manner and degree in which it is employed, vary as widely in different individuals, as the qualities of the mind. A propensity to classify is the attribute of a reasoning mind. It both implies and confers mental energy, and, when strongly developed, is a highly intellectual endowment. The process is, in fact, a method of analysis. It is an instrument of thought, penetrating into the nature of things, and investigating their relations, reducing chaos to order, and bringing harmony out of confusion.

---

### CHAPTER III.

#### SENTENCES.

A SENTENCE, says Dr. Webster, is a number of words containing complete sense or a sentiment, and followed by a full pause.

1. Sentences are of two kinds, simple and compound.

---

QUESTIONS. What is a sentence? How many kinds of sentences are there, and what are they called?

2. A simple sentence consists of one subject, and one finite verb ; as, Trees grow. The sun shines. Man's days are numbered.

3. A compound sentence contains two or more subjects and finite verbs ; as, Be sincere in all your words, prudent in all your actions, obliging in all your manners, and men will commend you.

---

## SECTION I.

### SERIES.

A SERIES, in elocution, denotes the members of a compound sentence ; and hence, it is a succession of particulars, consisting of words, or clauses, connected by a conjunction expressed or understood.

Mr. Walker introduces and illustrates the series under the following general heads : *A Simple Series, A Compound Series, and A Series of Series.*

#### 1. A SIMPLE SERIES.

A simple series is a succession of particulars, consisting of two or more single words in the same construction.

#### EXAMPLES.

1. Time and tide wait for no man.
2. Pride and vanity are twin sisters.
3. Humanity, justice, and generosity, are noble traits of character.
4. Stage actors counterfeit love, anger, fear, and aversion.

#### 2. A COMPOUND SERIES.

A compound series consists of two or more phrases, or members of the same sentence, succeeding each other in such connection and dependence, as to render the sense of the whole complete.

---

QUESTIONS. What is a simple sentence ? What is a compound sentence ? What is a series in elocution ? How many kinds of series are here illustrated, and what are they called ? What is a simple series ? Give an example. A compound series ?

## EXAMPLES.

1. A good moral character, and a sound education, with habits of industry, qualify men for eminent usefulness.

2. The temper, the sentiments, the morality, and, in general, the whole conduct and character of men, are influenced by the example of others.

## 3. A SERIES OF SERIES.

A series of series consists of two or more simple particulars, connected with two or more compound particulars, and all so united, as to form but *one* sentence, *complete* in sense.

## EXAMPLES.

1. Those evil spirits, who, by long custom, have contracted in the body habits of sensuality, malice, and revenge, and an aversion to every thing that is good, just, and laudable, are naturally seasoned and prepared for pain and misery.

2. He, who pretends to great sensibility toward men, and yet has no feeling for the high objects of religion, no heart to admire and adore the great Father of the Universe, has reason to distrust the truth and delicacy of his sensibility.

NOTE. The several series, as above illustrated, are, with reference to their position in a sentence, called *Commencing* or *Concluding* Series.

## 1. A Commencing Series.

A commencing series is one which begins a sentence, but does not, of itself, render it complete in sense. It is shown by brackets.

## EXAMPLES.

1. [George Washington, John Adams, and Thomas Jefferson,] were the first three Presidents of the United States.

2. [The splendor of retinue, the sound of titles, and the appearances of high respect,] are, indeed, soothing for a short time.

---

QUESTIONS. What is a series of series? Give an example. What is a series called when reference is made to its position in a sentence? What is a commencing series? Give an example.

2. *A Concluding Series.*

A concluding series is one which closes a sentence, and completes the sense of the whole, as shown by the brackets.

## EXAMPLES.

1. Belief in the existence of a God, is [the great incentive to duty, and the great source of consolation.]

2. His display has reflected [the highest honor on himself, luster upon letters, renown upon parliament, and glory upon the country.]

## SECTION II.

The general division of sentences into simple and compound, and the different kinds of series in sentential structure, have been fully illustrated on the preceding pages; at the same time, however, sentences in themselves, or their component parts, may differ from each other in the following general particulars; and hence, are denominated *Affirmative*, *Negative*, *Conditional*, *Interrogative*, and *Exclamatory*.

## 1. AFFIRMATIVE AND NEGATIVE SENTENCES.

An *affirmative* sentence asserts or declares what exists, and is the exact opposite of a *negative* one, which contains or implies a denial.

## EXAMPLES.

1. *Simple Affirmative.*

1. The Romans were a brave people
2. Cæsar conquered Gaul.
3. Virtue is a shining ornament.
4. Titus, a Roman general, took Jerusalem.
5. An honest man is the noblest work of God.

---

**QUESTIONS.** What is a concluding series? Give an example. In what other particulars may sentences differ from each other? What is an affirmative sentence? What is a negative sentence? Give an example of a single affirmative sentence.

*2. Single Negative.*

1. Thou shalt not steal. Thou shalt not lie.
2. The depth of the ocean is not known.
3. It is not wise to meddle with other men's matters.
4. Wealth alone will not make men happy
- 5. The stars are not opaque bodies.
6. The sun is not as far from us as the stars.

*3. Single Affirmative and Negative.*

1. The year has past and will not return.
2. He went to Europe and has not come back.
3. Some men claim honors which they do not merit.
4. It is a sin to be vicious, but not, to be poor.
5. Bonaparte invaded Russia, but did not conquer it.
6. Death destroys the body, but cannot impair the soul.

*4. Successive Affirmations.*

1. Religion, morality, and virtue, render men happy in all ages, in all countries, and in all climes. ;
2. The heavens are clear ; the red glare of the morning sun gleams through the lower branches of the lofty trees ; and the dew hangs in pearly drops on every leaf.
3. I builded me houses ; I planted me vineyards ; I made me gardens.

*5. Successive Negatives.*

1. The sun did not shine ; the moon did not shed her light ; the stars were not seen, nor was any portion of clear sky visible.
2. The race is not to the swift, nor the battle to the strong, neither yet bread to the wise, nor yet riches to men of understanding, nor yet favor to men of skill.
3. The tree which does not blossom, in the spring, cannot furnish fruit in autumn.

---

QUESTIONS. Give an example of a single negative. Of a single affirmative and negative. Of successive affirmatives. Of successive negatives.



6. *Successive Affirmatives and Negatives.*

1. The General visited Boston, and went to New York, but did not go to Philadelphia, nor to Washington city.

2. Hannibal passed through Gaul, crossed the Alps, came down into Italy, and defeated several Roman generals; but he could not conquer the country, nor take the city of Rome. .

3. When the northern Barbarians poured down upon the fertile plains of Italy, and desolated the country with fire and sword, the Romans had become so effeminate, they were not able to withstand their enemy, protect their capital, or even save their noble works of Art from a general destruction.

7. *Indiscriminate occurrence of Affirmative and Negative Clauses.*

The blind are deprived of numberless sources of pleasure, common to the human family, although not wholly shut out from the external world. The sun shines, but they behold it not; the stars gild the evening sky, but their beauty is not seen; the green grass spreads a soft carpet for their feet, but they perceive not its richness; the flowers unfold their delicate colors, but their eyes receive no delight; the gorgeous rainbow spans the heavens, but they are unconscious of its beautiful hues; they hear the sweet music of birds, but cannot witness their graceful sports on the wing; they behold not the golden harvest, waving before the gentle wind, nor the forest, bending before the blast; they perceive not, nor can they have an adequate conception of the grandeur of mountain scenery, nor the exquisite beauty of the broad landscape.

2. **CONDITIONAL SENTENCES.**

A conditional sentence is one involving a supposition wherein nothing is *positively* affirmed or denied, independently of such circumstances as are therewith connected. The condition may be confined to a single clause, or extended to two or more.

---

QUESTION. What is a conditional sentence?

## EXAMPLES.

1. *A Single Condition.*

1. If health permit, I shall ride out.
2. If there should be no rain, the grass would soon wither.
3. Though he were a son, yet learned he obedience.
4. If men were wise, they would avoid intemperance.
5. If all men were strictly honest, lawyers would starve.
6. If you would gain knowledge, study with attention.

2. *Successive Conditions.*

1. If the season of youth is misspent, if wholesome instructions are disregarded, and good advice rejected, there can be little hope of respectable manhood.

2. If I have walked with vanity, or if my foot hath hasted to deceit; if my step hath turned out of the way, and mine heart walked after mine eyes, and if any blot hath cleaved to mine hands, then let me sow, and let another eat.

## 3. INTERROGATIVE SENTENCES.

An interrogative sentence is one which is employed in asking a question.

NOTE. The interrogatory may be *direct* or *indirect*, and the indirect may involve a condition.

## EXAMPLES.

1. *Direct Interrogatives.*

1. Are you unwell? Have you been sick?
2. Were we not made right, and have we not unmade ourselves?
3. Do you love to gaze on the sun, moon, and stars?
4. Ought any principles to be adopted without examination?
5. Can we intentionally offend one whom we love?
6. Do you wish to become a good reader and speaker?
7. Is there any difference between thoughts and feelings?
8. Do you rejoice in truth and resolve to maintain it?

---

QUESTIONS. Give examples of a single condition. Of successive conditions. What is an interrogative sentence? What is the note? Give examples of direct interrogatives.

2. *Indirect Interrogatives.*

1. What man is free from sin ?
2. How many inhabitants are there on the globe ?
3. Who first invented the magnetic telegraph ?
4. What grace is more valuable than humility ?
5. How came the Indians on this continent ?
6. Where can a man go to avoid pain and sickness ?
7. Who first taught the art of navigation ?
8. When will the next eclipse of the sun occur ?

## 4. EXCLAMATORY SENTENCES.

Exclamatory sentences are such as are employed to express the passions or emotions of the mind.

**NOTE.** Exclamatory sentences, in grammatical construction, may be affirmative or negative, interrogative, conditional, or imperative. An exclamation may be confined to one word or more, but it commonly extends to a clause, a series, or a sentence.

## EXAMPLES.

1. Amazing ! Alas ! that he dies. O, wretched man that I am !
2. O, unexpected stroke ! worse than of death !
3. O, happiness ! our being's end and aim !
4. Alas ! I am stripped of all my honor !
5. O, for a single week ! I ask not for years !
6. Why should I suffer so much pain ! how can I endure it !
7. What could thus have roused his anger !
8. Oh, if my soul were formed for woe !
9. Leave me ! O, leave me to repose ! Depart !
10. On ! ye brave, who rush to glory or the grave !
11. Avaunt, monster ! Leave my sight ! Begone !

---

**QUESTIONS.** Give examples of indirect interrogatives. What are exclamatory sentences ? What is said of them in the note ? Give examples.

## CHAPTER IV.

## EMPHASIS.

**EMPHASIS** is a forcible stress of voice on some word or words in a sentence, to distinguish them from others, on account of their relative importance.

**REMARK.** The emphatic words in a sentence hold very much the same relation to the unemphatic ones, as the accented syllables in a word, do to the unaccented ones. As the beauty and harmony of pronunciation, depend very much upon correct accent, so the meaning of a sentence, and its effective delivery may be said to depend very much upon the correct application of emphasis.

"Emphasis and emphatic inflection," says a certain author, "are governed mainly by *sentiment*, and associated more or less with *passion* or *emotion*. The language of passion is energetic and bold, and requires the reader or speaker to enter with *feeling* into the sentiments which he utters." Therefore, in the application of the rules for *emphasis* and *inflection*, this important idea should constantly be borne in mind.

Hence, emphasis is one of the most important principles of elocution, and consequently, should be most carefully observed. In many instances it directs and governs other principles of correct speaking, giving animation, strength, and power to delivery. Like accent, it is expressed in two ways, by *stress* and *quantity*; but in utterance, it may have as many varieties as there are pitches, qualities, and modifications of the voice.

The degree of emphasis, however, which the sense requires, is not always best expressed by a forcible utterance, or loudness of voice; but sometimes by pronouncing the emphatic word or clause in a subdued under-tone, or even a whisper. There are

---

**QUESTIONS.** What is emphasis? What depends very much on its correct application? What then may be said of its importance? How is it usually expressed? Is it always best expressed by a forcible utterance? In what other way may a word sometimes be rendered most emphatic? How are the three degrees of emphasis usually denoted by type?

three degrees which are usually denoted by type: the first by *italics*, the second by small CAPITALS, and the third by large CAPITALS.

NOTE 1. Emphasis changes the accented syllable, when two words, which are alike in part of their formation, are opposed to each other in sense.

#### EXAMPLES.

1. He is the *superior*, and you, the *inferior*.
2. We first *inhale* air, then *exhale* it.
3. *Of* fensive is not the same as *de* fensive.
4. Obedience is the opposite of *dis*obedience.
5. The king was *dethroned*, and his son *enthroned*.
6. *Sensibility* is opposed to *insensibility*.

NOTE 2. Emphasis sometimes requires an increasing force of utterance on succeeding syllables in the same word.

#### EXAMPLES.

1. I am not *ashamed* to own my Lord.
2. I will never *con-DE-SCEND* to such meanness.
3. There is an *impossibility* in doing it.

NOTE 3. Emphasis frequently changes the meaning of a sentence.

#### EXAMPLES.

1. Do *you* go to Europe this year? No, James goes.
2. Do you *go* to Europe this year? No, I send.
3. Do you go to *Europe* this year? No, to Cuba.
4. Do you go to Europe *this* year? No, next year

It will be observed, that *four* different answers to the above question are elicited, corresponding with the emphatic words.

NOTE 4. The particles of a sentence are not usually emphatic, but are made so, when they become peculiarly significant or important in sense; and, when thus emphasized, the meaning of the sentence is frequently changed.

---

QUESTIONS. What is the effect of emphasis, when two words which are alike in part of their formation, are opposed to each other in sense? Give examples. Does the emphasis sometimes increase on succeeding syllables in the same word? Give examples. Does emphasis frequently change the meaning of a sentence. Give an example. Are the particles of a sentence usually emphatic? When do they become emphatic?

## EXAMPLE.

It was La Fayette's<sup>a</sup> design, in going from Whitehall to Albany, to pass by Stillwater.

If this example be read with slight emphasis on *Stillwater* every hearer would get the impression that La Fayette intended to *stop* there; but when read with strong emphasis on *by*, the meaning is entirely changed, and implies that he did *not* intend to stop there, whatever he might do at other places.

NOTE 5. Emphasis may have a diminishing stress on a phrase or sentence; that is, the utterance may become less and less forcible, although the key-note of the voice may be elevated.

## EXAMPLES.

1. YOU my *superior*? I an itching *palm*?
2. Is YOUR opinion to be a guide for *me*?

NOTE 6. Emphasis may be equable on several successive words in a sentence.

## EXAMPLE.

Swear not by the *moon*, the inconstant *moon*,  
That nightly *changes* in her circled orb.

The subject of emphasis has been treated by different authors, under various divisions; but, as an undue multiplication of particulars rather tends to perplex than benefit the learner, we shall omit all, except what may be considered the more essential. These are comprised under the following heads:—

1. SUPERIOR and INFERIOR EMPHASIS.
2. ABSOLUTE EMPHASIS.
3. ANTITHETIC EMPHASIS.
4. EMPHATIC CLAUSE.

<sup>a</sup> La Fayette, a distinguished French general, of vast fortune, high rank, and powerful connections. He came to this country, raised and equipped a body of men at his own expense, and did important service for the Americans in the war of the Revolution. He died in 1834.

QUESTIONS. Give an example. Does the emphasis sometimes diminish on a phrase or sentence? Give an example. Is the emphasis sometimes equable on several words in a sentence? Give an example. Under what general heads is emphasis treated in this work?

## SECTION I.

*Superior and Inferior Emphasis.*

SUPERIOR emphasis is distinguished from *Inferior*, by the degree of stress; the former having a greater degree than the latter, to mark the relative importance of emphatic words.

These two kinds or degrees of emphasis are illustrated in antithetic sentences where two words are emphatic, whether the contrast is expressed or implied, and in all other sentences which contain two or more emphatic words.

## EXAMPLES.

1. The GOOD man is *honored*, but the EVIL man is *despised*.

In this sentence, the *superior* emphasis falls on *good* and *evil*, and the *inferior* on *honored* and *despised*.

2. Whatever PURIFIES, also *fortifies* the heart.

In the above sentence, the implied contrast is, that whatever does not *purify*, does not *fortify* the heart.

3. ADVERSITY may make a man WISE, but not *rich*.

4. RELIGION is an excellent ARMOR, but a bad *cloak*.

5. PATIENCE is a bitter SEED, but it yields *sweet fruit*.

6. PROVIDE for the *worst*, but HOPE for the *best*.

7. TRUTH may LANGUISH, but it never *dies*.

8. OCCASIONAL mirth is not incompatible with *wisdom*.

9. WISE men commonly provide for the *future*.

10. By PRUDENCE, many *evils* and *dangers* are SHUNNED.

11. RASHNESS and FOLLY involve many men in *trouble*.

12. A good NAME must be gained by *upright conduct*.

NOTE 1. When emphasis falls on one word only in a sentence, it is called *simple emphasis*.

---

QUESTIONS. How are superior and inferior emphasis distinguished? Give examples of each? What is *simple emphasis*? Give an example.

## EXAMPLES.

1. You wrong *yourself* to write in such a case.
2. The Declaration of Independence is a *masterly* production.
3. America has produced some *eminent* orators.
4. The winter of 1852 was *remarkably* cold.

NOTE 2. When the emphasis falls on two or more words in the same sentence, or a succession of such words, it is called *compound emphasis*.

## EXAMPLES.

1. Never *begin* things and leave them *unfinished*.
2. *He* has done the *mischief*, and *I* bear the *blame*.
3. When the *heart* is past *hope*, the *face* is past *shame*.
4. The Bible has *truth* for its subject, the *mind* for its object, and the *Father* of mind for its Author.

NOTE 3. What is commonly denominated compound, double, treble, and quadruple emphasis, is nothing more than a *succession* of emphatic words, to mark the significant import of the entire sentence.

## EXAMPLES.

1. To be wise in our *own* eyes, to be wise in the opinion of the *world*, and to be wise in the sight of our *Creator*, are three things, so *very* different, as rarely to coincide.

2. No station is so *high*, no power so *great*, no character so *unblemished*, as to exempt man from the attacks of *rashness*, *malice*, or *envy*.

## SECTION II.

*Absolute Emphasis.*

ABSOLUTE emphasis is that stress of voice, which is placed upon some word or words expressing an important idea, where no contrast is expressed, or necessarily implied.

---

QUESTIONS. What is compound emphasis? Give an example. What is said in note third of compound, double, treble, and quadruple emphasis? What is absolute emphasis?



It is contended, by some authors, that in all cases where words are emphatic, there is contrast, either expressed or understood. By others, and much the larger number, it is maintained that there are many instances in which the emphatic force laid upon a word is absolute, in the most literal sense of the term, because the thought expressed by it is forcible in itself, without any aid from comparison or contrast.

We incline to the latter opinion, and subjoin the following example as a strong case of *absolute emphasis*.

#### EXAMPLE.

*Whence* and *what* art thou, execrable shape ?

In this sentence, there is no contrast expressed, nor is it easy to conceive *how* it can be implied, or in *what* it could consist. Hence, we shall explain *this* class of words, together with those in which contrast is not expressed, or obviously implied, under the head of *absolute emphasis*.

RULE 1. All *words* important in meaning, or peculiarly significant, are emphatic.

#### EXAMPLES.

1. To be *moderate* in our views, and to proceed *temperately* in the *pursuit* of them, is the *best* way to insure *success*.

2. The voice of *pity* *soothed* and *melted* her ; and when the Prince bade her be *comforted*, a feeble *smile* passed slowly over her *pale countenance*, like *moonlight* on a marble statue.

3. Geography comprises a *general* description of the *earth*, and especially of the *locality* and *extent* of the several countries ; their *climate*, *soil*, and *productions* ; the *manners*, *customs*, *language*, *laws*, *religion*, *arts*, and *literature* of the people ; and the *mountains*, *rivers*, *lakes*, and *physical* resources of each locality.

---

QUESTIONS: What opinion is maintained, by some authors, in regard to emphasis ? What by others ? What example illustrates the latter opinion ? What class of words, in this work, is marked under the head of absolute emphasis ? What is the rule for absolute emphasis ?

## EXERCISE.

BEAUTY AND SUBLIMITY OF SCOTTISH SCENERY. *not, but Engl*

## RICHMOND.

1. The exquisite *beauty* and *sublimity* of this country, almost makes a pen move of itself. *Never* did I pass so *beautiful* a day as *this* at the lakes. I shall sing the praises of *October*, as the *loveliest* of months. *This morning*, at six o'clock, I was walking on the banks of Winanderme're,<sup>a</sup> to catch a sun-rise.

2. I had *every* thing I could wish, and observed the progress of the *day* with *delight*. The mysterious rolling of clouds across the *hills*, announced the *first* influence of the sun. Tints, the most *beauteous*, skirted the eastern clouds; those on the *west* caught them as by sympathy. Various patches of *mountains* soon *gleamed* with the reflection of the yet unseen *luminary*; and such *innumerable* vicissitudes of *light* and *shade* filled the scene, as no *tongue* can describe.

3. The lake, in all its length of thirteen miles, lay beneath me, with its thirty islands. I heard the early lowing of the cows, the bleating of the sheep, the neighing of the horses, the twittering of the birds, the rustling of the breeze, the rippling of the water, and the dashing of the oar, in a gentle kind of harmony. The sun advanced, and threw a blaze of magnificent luster over this landscape.

4. I crossed over the lake, and passed through rich scenes of wonder and loveliness. Clusters of mountains and lesser hills, clothed with crags, brown fern, red lichens, green grass, purple heath, barren gulleys, cascades, wild streaks, rolling mists, and bright sunshine, presented incessant variety. Hill

---

<sup>a</sup> Mere, a lake, and Winander, the name of its owner.

towered above hill; Alpine peaks reared their heads; groves filled the valleys, and cottages were sprinkled in wild profusion.

5. While standing on an eminence, and looking down on the exquisitely lovely lake of Grasmere, environed by its amphitheater of mountains, a momentary shower produced a rainbow. It extended from hill to hill over the valley, and seemed like a bridge for angels, to pass over from one district of Paradise to another.

---

### SECTION III.

**RULE 2.** A *succession* of emphatic words, or *particulars*, usually requires a gradual *increase* of emphatic force on each succeeding word or particular.

#### EXAMPLES.

1. His *hope*, his **HAPPINESS**, his very **LIFE**, hung on the next words from those lips.

2. Disease, *poverty*, **DISAPPOINTMENT**, and even **SHAME**, are *far* from being, in *all* instances, the unavoidable doom of man.

3. A *day*, an **HOUR** of *virtuous liberty*, is worth a whole **ETERNITY** in bondage.

4. Since concord was lost, *friendship* was lost, **FIDELITY** was lost, **LIBERTY** was lost, **ALL** was lost.

**NOTE.** The specification of particulars, such as *counting*, *enumerating*, and the like, requires sufficient emphatic utterance to mark the several distinctions.

#### EXAMPLES.

1. *One, two, three, four, &c.* First, second, third, fourth, &c.

2. *Units, tens, hundreds, thousands, tens of thousands, &c.*

3. *Second* epistle of Peter, *fourth* chapter, and *ninth* and *tenih* verses.

---

**QUESTIONS.** What is the rule for a succession of emphatic words or particulars? Give an example. What is said of the specification of particulars, such as counting, &c.

4. You will find my quotation in *Josephus*,<sup>a</sup> book *first*, chapter *second*, and section *third*.

---

### EXERCISE.

1. Regularity, *proportion*, ORDER, and COLOR, contribute to *grandeur*, as well as beauty.

2. Beauty, *strength*, YOUTH, and OLD AGE, lie *undistinguished* in the same promiscuous heap of matter.

3. Valor, *humanity*, COURTESY, JUSTICE, and HONOR, were the characteristics of chivalry.

4. For I am persuaded that neither death, nor life, nor angels, nor principalities, nor powers, nor things present, nor things to come, nor height, nor depth, nor any other creature, shall be able to separate us from the love of God, which is in Christ Jesus, our Lord.

5. The roaring of the winds, the rushing of the waters, the darkness of the night, all conspired to overwhelm his guilty spirit with dread.

6. The splendor of the firmament, the verdure of the earth, the fragrance of flowers, and the music of birds, conspire to elevate the affections, and captivate the heart.

7. An ostentatious, a feeble, a harsh, or an obscure style of writing, is always considered faulty; while perspicuity, strength, neatness, and simplicity, are beauties at which the writer should aim.

8. There is no enjoyment of property without government; no government without a magistrate; no magistrate without obedience; and no obedience where every one acts as he pleases.

9. Were we united to beings of a more exalted order; beings

---

<sup>a</sup> Josephus, a celebrated Jewish historian, born A. D. 37, at Jerusalem. He was of the order of the priesthood.

whose nature raised them superior to misfortune, placed them beyond the reach of disease and death, who were not the dupes of passion and prejudice, all of whose views were enlarged, whose goodness was perfected, and whose spirit breathed nothing but love and friendship, then would the evils of which we now complain, cease to be felt.

10. When I consider the period at which this prosecution is brought forward; when I behold the extraordinary safeguard of soldiers; when I catch the throb of public anxiety; when I reflect what may be the fate of a man of the most beloved personal character; of one of the most respected families; himself the only individual of that family, I may almost say of that country, who can look at that possible fate with unconcern.

---

#### PANEGYRIC ON SHERIDAN'S ELOQUENCE. — BURKE.<sup>a</sup>

1. He has this day surprised the thousands who hung with rapture on his accents, by such an array of talents, such an exhibition of capacity, such a display of powers, as are unparalleled in the annals of oratory; a display that reflects the highest honor upon himself, luster upon letters, renown upon parliament, and glory upon the country.

2. Of all species of rhetoric, of every kind of eloquence that has been witnessed or recorded, either in ancient or modern times; whatever the acuteness of the bar, the dignity of the senate, the solidity of the judgment-seat, and the sacred morality of the pulpit, have hitherto furnished, nothing has surpassed, nothing has equaled, what we have this day heard in Westminster<sup>b</sup> hall.

---

<sup>a</sup> Burke, (Edmund,) a writer, orator, and statesman, of great eminence. He was born in Dublin, Ireland, in 1730.    <sup>b</sup> Westminster hall, one of the largest rooms in Europe unsupported by pillars, being 270 feet in length, 90 feet in height, and 74

3. No holy seer of religion, no sage, no statesman, no orator, no man of any literary description whatever, has come up, in the one instance, to the pure sentiments of morality; or, in the other, to that variety of knowledge, force of imagination, propriety and vivacity of allusion, beauty and elegance of diction, strength and copiousness of style, pathos and sublimity of conception, to which we have this day listened with ardor and admiration. From poetry up to eloquence, there is not a species of composition of which a complete and perfect specimen might not, from that single speech, be culled and collected.

---

#### SECTION IV.

RULE 3. The *repetition* of any word, rendered important by its connection in a sentence, usually requires an *increased* force of utterance.

##### EXAMPLES.

1. *You* circulated that false report, *you*, sir.
2. They will *never* submit to your dictation, *never*, NEVER.
3. *Treason!* cried the speaker; *treason*, TREASON, TREASON, re-echoed from every part of the house.
4. It was Homer<sup>a</sup> who gave laws to the artist; it was *Homer* who inspired the poet; it was HOMER who thundered in the senate; and, more than all, it was HOMER who was sung by the people; and hence, a *nation* was cast into the mold of *one mighty mind*; and the land of the *Iliad*,<sup>b</sup> became the region of *taste*, the birth-place of *arts*.

---

in breadth. It was built by William II., in 1097, and repaired, with many alterations, by Richard II., in 1397. It is situated in Westminster, in the western part of the city of London.

<sup>a</sup> Homer, a Greek poet, who flourished about 850, B. C. <sup>b</sup> *Iliad*, an epic poem, written by Homer.

---

QUESTION. How should the repetition of a word usually be read?

**NOTE.** The increase of emphasis, is usually expressed by an *increase of force* on the word repeated, as in the above examples, but not always : sometimes the force is even *diminished*, in order to produce the greatest effect.

#### EXAMPLES.

1. HUSH ! *hush* ! he stirred not,— was he *dead* ?
2. Tread *softly*,— bow the head,— in reverent silence *bow*.

---

#### EXERCISE.

1. To enumerate all the painful and appalling consequences that follow in the train of intemperate habits, would consume more time than the present occasion will allow. Suffice it, therefore, to say, if such habits are formed, indulged, and persisted in, they will, sooner or later, lead to inevitable ruin.

2. What has blasted the bright prospects of so many young men of early promise, and broken the hearts of doting parents ? Early habits of *dissipation* and *intemperance*. What has reduced so many from affluence to penury and want ? *Neglect* of business, and *indiscreet* management, caused by **INTEMPERANCE**.

3. What, in so many instances, brings on premature death ? *Habitual, confirmed* **INTEMPERANCE**. What causes the husband, once kind and affectionate, to abuse, maltreat, and, sometimes, even to murder the very *wife* of his bosom ? *Brutality*, caused by **INTEMPERANCE**. What has cast so many children, destitute and unprotected, on the cold charities of the world ? Their tears reply, **INTEMPERANCE**.

4. What dethrones reason, and degrades man to a mere brute ? *Besotting* **INTEMPERANCE**. What supplies the poor-house with the greater portion of its inmates ? *Poverty*, and

---

**QUESTIONS.** How is this increase of emphasis sometimes best expressed ? Give examples.

inability to earn a living, caused, in most cases, by intemperance. What so often disturbs the fireside harmony, and drives peace from the domestic circle? Habitual intemperance. What leads on such multitudes to the perpetration of crimes of every cast and character, crimes which consign them to the penitentiary or the gibbet? In most cases, conscience-destroying intemperance.

5. What tends more directly to debase human nature, and demoralize society? What leads to the violation of law, and such riotous conduct as breaks the silence of midnight, and disturbs the repose of peaceful citizens? Intemperance is the moving spirit. What annually consigns five hundred thousand miserable sots, in the United States, to a drunkard's grave, breaks the hearts of tens of thousands of amiable wives, and beggars hundreds of thousands of orphan children? The *merciless monster*, **INTEMPERANCE**.

---

## SECTION V.

**RULE 4.** Words used as exclamations and interjections, when attended with strong feeling or emotion, are generally emphatic.

### EXAMPLES.

1. *O, venerable shade! O, illustrious hero! Farewell!*
2. What *splendid* views of heaven! How *majestically* the sun *wheels* his mighty round!
3. Behold the *daughter* of innocence! What a *look!* what *beauty!* what *sweetness!*
4. *O liberty! O sound* once *delightful* to every Roman ear! *O sacred privilege* of Roman citizenship! *once sacred—now TRAMPLED upon!*

---

**QUESTION.** How should words used as exclamations and interjections be read? Give examples.



## EXERCISE.

1. The clock struck, and the wretched Altamont exclaimed with vehemence,—“Oh! *time! time!* it is fit thou shouldst thus strike thy *murderer* to the *heart!* How art thou *fled forever!* A *month!* O, for a single *week!* I ask *not* for *years!* though an *AGE* were *too* little for the *much* I have to do.”

2. The *sword* of *Washington!*<sup>a</sup> The *staff* of *Franklin!*<sup>b</sup> O, sir, what *associations* are linked in *adamant* with these *names!* *Washington*, whose sword was never *drawn* but in the *cause* of his country, and never *sheathed* when wielded in his country's *cause!* *Franklin*, the *philosopher* of the *thunderbolt*, the *printing-press*, and the *plowshare!* What *names* are *these* in the scanty catalogue of the benefactors of human kind! *Washington* and *Franklin!* *Washington*, the *warrior* and the *legislator!* *Franklin*, the *mechanic* of his own *fortune!*

3. How poor, how rich, how abject, how august,  
How complicate, how wonderful is man!  
How passing wonder, He who made him such!  
Who center'd in our make such strange extremes,  
From different natures marvelously mix'd,  
Connection exquisite of distant worlds!  
Distinguish'd link in being's endless chain!  
Midway from nothing to the Deity!

4. A beam ethereal, sullied and absorpt!  
Though sullied and dishonor'd, still divine!  
Dim miniature of Greatness absolute!  
An heir of glory! a frail child of dust!

---

<sup>a</sup> Washington, (George,) the father of his country, born in Virginia in 1732.

<sup>b</sup> Franklin, (Benjamin,) a distinguished philosopher, born in Boston in 1706.

Helpless immortal! insect infinite!  
A worm! a god! — I tremble at myself,  
And in myself am lost. At home a stranger,  
Thought wanders up and down, surpris'd, aghast,  
And wondering at her own.

5. How reason reels!

O what miracle to man is man!  
Triumphantly distress'd! what joy! what dread!  
Alternately transported and alarm'd;  
What can preserve my life! or what destroy!  
An angel's arm can't snatch me from the grave;  
Legions of angels can't confine me there.

6. Oh! deep-enchancing prelude to repose,  
The dawn of bliss, the twilight of our woes!  
Yet half I hear the panting spirit sigh,  
It is a dread and awful thing to die!

7. Mysterious worlds! untravel'd by the sun,  
Where Time's far wandering tide has never run,  
From your unfathom'd shades, and viewless spheres,  
A warning comes, unheard by other ears,—  
'Tis heaven's commanding trumpet, long and loud,  
Like Sinai's<sup>a</sup> thunder, pealing from the cloud!

8. Daughter of Faith, awake! arise! illumine  
The dread unknown, the chaos of the tomb!  
Melt and dispel, ye specter doubts, that roll  
Cimmerian<sup>b</sup> darkness on the parting soul!  
Fly, like the moon-eyed herald of dismay,

---

<sup>a</sup> Sinai, a mountain of Arabia, near the head of the Red Sea, celebrated in Scripture history as the place where the law was delivered to Moses. <sup>b</sup> Cimmerian darkness, the appellation given by the ancients to the continual obscurity said to hang over a town on the Palus Mæotis. The country is now called Crimea.

Chased on his night-steed, by the star of day!  
 The strife is o'er!—the pangs of nature close,  
 And life's last rapture triumphs o'er her woes!

## SECTION VI.

### *Antithetic Emphasis.*

ANTITHETIC emphasis is the stress of voice placed upon words and sentences, when in contrast.

This kind of *emphasis*, in some instances, appears to result more from the antithetic relation of the words to each other, than from any very prominent importance attached to their meaning.

RULE 5. Two or more words, opposed to each other in meaning, are emphatic by contrast.

#### EXAMPLES.

1. We are bound to be *honest*, but not to be *rich*.
2. Beauty is *transitory*, but virtue is *everlasting*.
3. Charms strike the *sight*, but merit wins the *soul*.
4. Knowledge is the *treasure*, but memory the *treasury*.
5. *Hatred* stirreth up *strifes*, but *love* covereth all *sins*.
6. *Industry* tendeth to *wealth*, but *idleness* to *poverty*.
7. *Vice* punishes *itself*, but *virtue* secures its *own reward*.
8. *Beauty* is like the *flower of spring*; *virtue* is like the *stars of heaven*.

NOTE. Any word, whether important in *itself* or not, may become emphatic when contrasted with another.

#### EXAMPLES.

1. They went out *from* us, because they were not *of* us.
2. Had they been *of* us, they would have remained *with* us.

---

QUESTIONS. What is antithetic emphasis? What is the rule for antithetic emphasis? Give examples. What words are contrasted? What is the note? Give an example. What words are contrasted?

3. Writers should be careful not to use *or*, for *nor*.
  4. A sentence should neither close with *of*, nor *on*.
  5. When *you* came in, *he* went out.
- 

## EXERCISE I.

1. The character of *Demosthenes*<sup>a</sup> is *vigor* and *austerity*; that of *Cicero*,<sup>b</sup> *gentleness* and *insinuation*. In the *one*, you find more *manliness*; in the *other*, more *ornament*. The *one*, is more *harsh*, but more *spirited* and *cogent*; the *other*, more *agreeable*, but withal *looser* and *weaker*.

2. Europe was once a great field of battle, where the *weak* struggled for *freedom*, and the *strong*, for *dominion*. The *king* was without *power*, and the *nobles*, without *principle*. They were *tyrants* at *home*, and *robbers*, *abroad*.

3. Between fame and true honor, a distinction is to be made. The *former* is a blind and noisy *applause*; the *latter*, a more silent and natural *homage*. *Fame* floats on the *breath*; *honor* rests on the *judgment*. *Fame* may give *praise*, while it withholds *esteem*,

4. Delicacy and correctness, mutually imply each other. No taste can be exquisitely delicate, without being correct; nor can it be thoroughly correct, without being delicate. The power of delicacy is chiefly seen in discerning true merit; the power of correctness, in rejecting false pretensions. Delicacy leans more to feelings; correctness, more to reason and judgment. The former is more the gift of nature; the latter, more the product of culture and art. Among the ancient critics, Longinus<sup>c</sup>

---

<sup>a</sup>Demosthenes, the most distinguished of the Grecian orators, born 381, B. C.  
<sup>b</sup>Cicero, the greatest of Roman orators, and a consul of Rome. <sup>c</sup>Longinus, (Cas-  
sius,) a Platonic philosopher, and rhetorician. He died A. D. 275.

possessed most delicacy; Aristotle,<sup>a</sup> most correctness. Among the moderns, Addison<sup>b</sup> is a high example of the delicate; and had Dean Swift<sup>c</sup> written on the subject, he would have given a fair example of the correct.

5. One man relishes poetry most; another takes pleasure in nothing but history. One prefers comedy; another, tragedy. One admires the simple; another, the ornamental style. The young are amused with gay and sprightly compositions; the elderly are more entertained with those of a graver cast. Some nations delight in bold pictures of manners, and strong representations of passions; others incline to more correct and regular elegance, both in description and sentiment. A French sermon is, for the most part, a warm, animated exhortation; an English one, is a piece of cool, instructive reasoning. The French preachers address themselves chiefly to the imagination and the passions; the English, almost solely to the understanding.

---

## EXERCISE II.

### HOMER AND VIRGIL.—BLAIR.<sup>d</sup>

1. *Homer* was the greater *genius*; *Virgil*,<sup>e</sup> the better *artist*: in *one*, we most admire the *man*; in the other, the *work*. *Homer* hurries us with commanding *impetuosity*; *Virgil* leads us with attractive *majesty*. *Homer* scatters with generous *profusion*; *Virgil* bestows with a careful *magnificence*.

---

<sup>a</sup> Aristotle, one of the most celebrated philosophers of Greece. He died 322, B. C. <sup>b</sup> Addison, (Joseph.) one of the finest writers of miscellany in England. He was born in 1672, and died in 1719. <sup>c</sup> Dean Swift, born in Ireland, an eminent writer of great wit. <sup>d</sup> Blair, (Hugh,) a celebrated pulpit orator, a rhetorician and an author, born at Edinburgh, Scotland, in 1718, and died in 1800. <sup>e</sup> Virgil, a very distinguished Roman poet, born at Andes, near Mantua, 70, B. C. The *Æneid* is his most celebrated work.

2. Upon the whole, as to the comparative merit of these two great princes of epic poetry, Homer and Virgil, the former must, undoubtedly, be admitted to be the greater genius; the latter, to be the more correct writer. Homer was an original in his art, and discovers both the beauties and the defects which are to be expected in an original author, more nature and ease, more sublimity and force, but greater irregularities and negligences in composition.

3. Virgil has, all along, kept his eye upon Homer: in many places, he has not so much imitated, as he has literally translated him. The description of the storm, for instance, in the first *Æneid*, and *Æneas'*<sup>a</sup> speech upon that occasion, are translations from the fifth book of the *Odyssey*; not to mention almost all the similes of Virgil, which are no other than copies of those of Homer.

4. The pre-eminence in invention, therefore, must, beyond doubt, be ascribed to Homer. As to the pre-eminence in judgment, though many critics are disposed to give it to Virgil, yet, in my opinion, it hangs doubtful. In Homer, we discern all the Greek vivacity; in Virgil, all the Roman stateliness. Homer's imagination is by much the most rich and copious; Virgil's, the most chaste and correct. The strength of the former lies in his power of warming the fancy; that of the latter, in his power of touching the heart.

5. Homer's style is more simple and animated; Virgil's, more elegant and uniform. The first has, on many occasions, a sublimity to which the latter never attains; but the latter, in return, never sinks below a certain degree of epic dignity, which cannot be so clearly pronounced of the former. Not, however, to detract from the admiration due to both these

---

<sup>a</sup> *Æneas*, the reputed son of Anchises and Venus: next to Hector, the bravest among the heroes of the Trojan war in 1184, B. C.

great poets, most of Homer's defects may reasonably be imputed, not to his genius, but to the manners of the age in which he lived; and, for the feeble passages of the *Æneid*, this excuse ought to be admitted, that it was left an unfinished work.

## SECTION VII.

### *Emphatic Clause.*

**EMPHATIC CLAUSE** signifies that several words in succession are emphatic, forming a clause or phrase.

#### EXAMPLE.

As to the present gentlemen — *I cannot give them my confidence*  
Pardon me, gentlemen,— *confidence is a plant of slow growth.*

### *Absolute Emphatic Clause.*

**NOTE.** Clauses of this kind are subject to the same rules that have been given under Absolute Emphasis, when applied to single words.

#### EXAMPLES.

1. *I warn you, do not DARE* to lay your hand on the *constitution.*
2. *Take courage*; let your motto be, "*Onward and UPWARD, and true to the line.*"
3. The *thunders of heaven* are sometimes heard to *roll* in the *voice of a united people.*
4. *American literature* will find that her *intellectual spirit* is her *tree of life*; and the **UNION OF THE STATES**, her *garden of Paradise.*

## EXERCISE.

1. Look upon my *son!* What mean you? Look upon my *boy* as though I *guessed* it! *Guessed the trial* thou'dst have me make! *Guessed it instinctively!* Thou dost not mean—

**QUESTIONS.** What is emphatic clause? How should emphatic clauses be read?

no, no — thou wouldst not have me make a trial of my skill upon my *child*! Impossible! *I do not guess your meaning.*

2. *We shall be forced*, ultimately, to retract; let us retract while we *CAN*, and not, when we *must*. I say we must necessarily *UNDO* these *violent, oppressive acts*. They *must be repealed*. You *WILL* repeal them. I *pledge* myself for it; I stake my *reputation* on it. I will consent to be taken for an *idiot*, if they are not finally repealed.

3. Is *this* man possessed of talents adequate to the great occasion? Is this the man that made the earth to tremble! that shook kingdoms? He deserves to be treated with utter contempt.

4. You will again be restored to your firesides and homes; and your fellow-citizens, pointing you out, shall say, "*There goes one who belonged to the army of Italy.*"

5. He is gone from painful labor to quiet rest; from unquiet desire to happy contentment; from sorrow to joy; and from transitory time to immortality.

6. I hope, sir, that gentlemen will deliberately survey the awful isthmus on which we stand. They may bear down all opposition; they may carry the measure triumphantly through the house; but if they do, sir, in my humble judgment, it will be a triumph of the military over the civil authority; a triumph over the powers of this house; a triumph over the constitution of the land; and, I pray, sir, most devoutly, that it may not prove, in its ultimate effects and consequences, a triumph over the liberties of the people.

7. Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue. But, if you mouth it, as many of our players do, I had as lief the town-crier had spoken my lines. And do not saw the air too much with your hands, but



use all gently; for in the very torrent, tempest, and, as I may say, whirlwind of your passion, you must beget a temperance that will give it smoothness. Oh! it offends me to the soul, to hear a robustious, periwig<sup>a</sup>-pated fellow, tear a passion to tatters, to very rags, to split the ears of the groundlings,<sup>b</sup> who, for the most part, are capable of nothing but inexplicable dumb shows and noise. Pray you avoid it.

8. Be not too tame, either; but let your own discretion be your tutor. Suit the action to the word, and the word to the action — with this special observance, that you o'erstep not the modesty of nature; for any thing so overdone, is *from* the purpose of playing, whose end is, to hold, as it were, the mirror up to nature; to show virtue her own feature, scorn her own image, and the very age and body of the times, their form and pressure. Now, this overdone, or come tardy off, though it may make the unskillful laugh, cannot but make the judicious grieve: the censure of one of which, must, in your allowance, overweigh a whole theater of others.

---

## SECTION VIII.

### *Absolute Emphatic Clause Repeated.*

NOTE. Clauses of this kind are subject to the same rules that have been given under Absolute Emphasis, when applied to single words.

---

#### EXAMPLES.

1. Let our subject be *our country*, OUR WHOLE COUNTRY, and NOTHING BUT OUR COUNTRY.

2. *A Deity believed*, is joy begun; *a Deity* ADORED, is JOY ADVANCED; *a Deity* BELOVED, is JOY MATURED.

3. My first argument for the adoption of this measure is, *the*

---

<sup>a</sup> Periwig, a small wig to conceal baldness. <sup>b</sup> Groundlings, those who stood in what is called the pit, at theaters.

*people demand it*; my second argument is, **THE PEOPLE DEMAND IT**; my third argument is, **THE PEOPLE DEMAND IT**.

---

## EXERCISE.

1. *Frown* INDIGNANTLY upon the *first dawning* of an attempt to alienate *any* portion of *this Union* from the rest. *The UNION* — it *must be preserved*.

2. I have shown by the gentleman's own arguments, that the doctrine advanced by *him*, is not at present received; that it never *was received*; that it *never CAN*, by *any possibility*, BE RECEIVED; and, if admitted at *all*, it *must be by the TOTAL SUBVERSION OF LIBERTY*.

3. What was the cause of our wasting forty millions of money, and sixty thousand lives? The American war! What was it that produced the French rescript?<sup>a</sup> *The American war!* What was it that produced the Spanish manifesto? THE AMERICAN WAR! What was it that armed forty-two thousand men in Ireland, with the arguments carried on the points of forty-two thousand bayonets? THE AMERICAN WAR! For what are we about to incur an additional debt of twelve or fourteen millions? THIS DIABOLICAL AMERICAN WAR!

4. I impeach him in the name of the Commons House of Parliament, whose trust he has betrayed. I impeach him in the name of the English nation, whose ancient honor he has sullied. I impeach him in the name of the people of India, whose rights he has trodden under foot, and whose country he has turned into a desert. Lastly, in the name of human nature itself, in the name of both sexes, in the name of every age, in the name of every rank, I impeach the common enemy and oppressor of all.

---

<sup>a</sup> Rescript, among the Romans, an edict or decree.

5. Is character valuable? On this point, I will not insult you with argument. There are certain things, to argue which, is treason against nature. The Author of our being did not intend to leave this point afloat at the mercy of opinion; but, with his own hand, he has kindly planted in the soul of man an instinctive love of character. This high sentiment has no affinity to pride. It is the ennobling quality of the soul; and, if we have hitherto been elevated above the ranks of surrounding creation, human nature owes its elevation to the love of character.

6. It is the love of character for which the poet has sung, the philosopher toiled, the hero bled. It is the love of character which wrought miracles in ancient Greece;<sup>a</sup> the love of character is the eagle on which Rome<sup>b</sup> rose to empire. And it is the love of character, animating the bosom of her sons, on which America must depend in those approaching crises that may "try men's souls." Will a jury weaken this, our nation's hope? Will they, by their verdict, pronounce to the youth of our country, that character is scarce worth possessing? No, gentlemen, no; never, never.

---

## SECTION IX.

### *Antithetic Emphatic Clause.*

NOTE. Clauses of this kind are subject to the same rules that have been given under Antithetic Emphasis, when applied to single words.

<sup>a</sup> Greece, (proper,) an ancient country, which included all of modern Greece, and a portion of the southern part of Turkey in Europe. <sup>b</sup> Rome, an ancient city, situated nearly on the site of modern Rome, in Italy. The Roman empire once embraced most of the eastern world as then known.

---

QUESTION. How should antithetic emphatic clauses be read?

## EXAMPLES.

1. The *robber of character* plunders that which *not enriches* him, but makes his *neighbor poor indeed*.

2. I know not what course *others* may take, but as for *me*, give me LIBERTY, or give me — DEATH.

3. Tell your sovereign, sir, I am poor and penniless; but with all the *wealth* of his KINGDOM, he *cannot* make me false to my country. I boast *not* of my influence over the minds of the people, but I GLORY in my *unshaken fidelity* to the cause of independence.

## EXERCISE.

1. But *youth*, it seems, is *not* my *only* crime. I have been accused of *acting* a THEATRICAL *part*.

2. Is it that you would fight *Austria* for us? *No; a thousand times*, NO. Take away the prestige<sup>a</sup> of *Russian aid*, and *I*, strong in the confidence of my people, *will* CRUSH it in *one single battle*, as *I* CRUSH this paper in my hand.

3. Be *studious*, and you *will be learned*; be *industrious* and *frugal*, and you *may be rich*; be *sober* and *temperate*, and you *will be healthy*; be *virtuous*, and you *will be happy*.

4. We read of that philosophy, which can smile over the destruction of property; of that religion, which enables its possessor to extend the benign look of forgiveness and complacency to his murderers; but it is not in the soul of man to bear the lacerations of slander.

5. There was a time, then, my fellow-citizens, when the Lacedæmonians<sup>b</sup> were sovereign masters, both by sea and land; while this state had not one ship — no, not one wall.

<sup>a</sup> Prestige, illusion, fascination, imposture. <sup>b</sup> Lacedæmonian, a citizen of Sparta, or Lacedæmon, one of the most powerful of the states of ancient Greece.

## CHAPTER V.

## INFLECTION.

AN INFLECTION is a modification of the voice in reading or speaking, commonly referring to the upward and downward slides.

There are *four* inflections, or modifications of the voice, besides the *cadence* ; namely, the *Rising Inflection*, *Falling Inflection*, *Circumflex*, and *Monotone*.

A mark inclining to the right, ( ' ) denotes the *rising inflection*.

A mark inclining to the left, ( ' ) denotes the *falling inflection*.

A curving mark, ( ~ ) usually denotes the *circumflex*.

A horizontal mark, ( - ) denotes the *monotone*.

It should be distinctly remembered, that, although each of the above marks, or characters indicates an inflection of the voice, the same in *kind*, yet, in degree, intensity, and significant expressiveness, there is a great variety of shades. Any attempt, therefore, to give *definite* rules, touching the minor shades of modification, would rather perplex, than aid the learner. Good sense, correct taste, and a delicate ear, will ordinarily adapt the more graceful inflections to the spirit of the piece, in the best way, and in the most natural manner.

*Definitions and Explanations.*

1. The **RISING INFLECTION** is an upward turn or *slide of the voice* ; as, *Will you go to-day ?*

2. The **FALLING INFLECTION** is a downward turn or *slide of the voice* ; as, *Where has he gone ?*

3. The **CIRCUMFLEX** is the union of the falling and rising inflections on the same syllable or word,

---

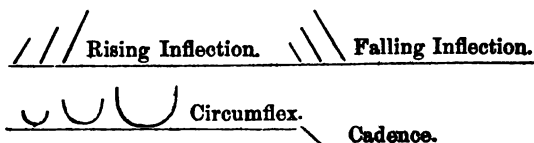
**QUESTIONS.** What is an inflection ? What are the four inflections, besides the cadence, which are used in reading ? How is the rising inflection denoted ? How the falling ? How the circumflex ? the monotone ? What is said of the various minor shades of inflection ? What is the rising inflection ? What the falling ? What the circumflex ?

producing a slight undulation or wave of the voice; as, *Indeed, he is your friend, is he?*

4. The MONOTONE is a protracted sameness of sound on successive syllables or words; as, *High on a throne of rōyal stāte.*

5. A CADENCE is a fall of the voice *below* the key-note or general pitch, and occurs, only, on the last syllable or word, at the end of a sentence; as, Time is *money.*

The rising and falling inflections, the circumflex, and cadence, together with their different degrees of intensity, which are always in proportion to the degree of emphatic stress given to the words on which they occur, may be represented to the eye by the following diagram. The straight, horizontal line represents the general pitch of the voice, in which a phrase or sentence is read; and the different lengths of the inclined lines, represent the different degrees of intensity of the several inflections.



From the above diagram, it will be seen that the voice, in the *rising* inflection, turns upward *from* the *general pitch*, and gradually rises to a height, proportioned to the required degree of emphasis; and, in the *falling*, that it commences *above* the *general pitch*, at a height, proportioned to the degree of emphasis required, and falls down *to* it, but not *below*,

QUESTIONS. What is the monotone? What the cadence? What does the subjoined diagram represent? Explain it. What may be seen or learned from this diagram?

as in the cadence. These characteristics of the inflections and cadence, should be well understood by the pupil, and great care must be taken in reading and speaking, not to mistake one for another.

NOTE 1. The *falling* inflection, when attended with strong emphasis, is sometimes mistaken for the rising. If the learner is in doubt which has been employed, let him use the doubtful word in the form of a question, thus : —

Did I say home, or home?

NOTE 2. The *circumflex*, when slight, so nearly coincides with the rising inflection, that it is frequently mistaken for it; or the *rising* inflection, and sometimes the *falling*, is mistaken for the circumflex. When there is doubt which has been used, let the doubtful word be tested thus:—

Indeed, I did not say Rome, but Rome or Rome.

NOTE 3. The *cadence* is sometimes mistaken for the falling inflection. The error consists in not commencing the falling inflection *above* the key, as required, and sliding down *to* it, but in commencing it *on* the key, and sliding *below* it, thus making a perfect cadence. Their correct reading may be represented thus:—

I said money, not money.

NOTE 4. The inflection always begins on the accented syllable of the emphatic word, and although the influence is perceptible throughout the entire clause or sentence in which it occurs, yet, for all practical purposes, it is necessary to mark those words, only, which are most emphatic.

QUESTIONS. When is the falling inflection sometimes mistaken for the rising? When there is doubt which has been employed, how can the learner determine? For what is circumflex sometimes mistaken? How may the doubtful word be tested? For what is the cadence sometimes mistaken? In what does the error consist? How is the correct reading illustrated? Where does an inflection begin in a sentence? How far does its influence extend? What words are usually marked?

## SECTION I.

*Rising and Falling Inflections.*

RULE 1. Direct questions, or those that can be answered by *yes* or *no*, generally require the *rising* inflection, and their answers, the *falling*.

## EXAMPLES.

1. Does the earth turn on its axis? *Yès.*
2. Does the moon shine with her own light? *Nò.*
3. Are the fixed stars planets? They are *nòt.*
4. Is astronomy a pleasing study? *It is.*
5. Has the earth an orbital motion around the sun? *Yès.*
6. Does the moon revolve around the earth? *It does.*
7. Has any one sailed around the earth? *Yès, Captain Cook.*
8. Do you think the planets are inhabited? *Yès, I dò.*
9. Was it for this that you exchanged masters? *It was nòt.*
10. Am I reduced to the necessity of proving this point? *Most certainly.*

EXCEPTION 1. The direct question, when it becomes an appeal, and is uttered with earnestness and strong emphasis, the answer being anticipated, inclines the voice to the *falling* inflection.

## EXAMPLES.

1. *Is* it possible for a man to save himself?
2. *Are* we not naturally inclined to evil?
3. *Will* any one who knows his own heart, trust himself?
4. *Are* not good reading and speaking, very rare attainments?
5. *Are* gold and silver mines, on the whole, beneficial?
6. *Can* we be too zealous in promoting a good cause?
7. *Can* you despise your own dear father?
8. *Can* you ever forget the kindness of your mother?
9. *Will* you thus abandon an affectionate sister?

---

QUESTIONS. What is the rule for direct questions? Give an example. When the direct question becomes an appeal, how should it be read? Give an example.



10. *Will* your conscience justify such conduct?

11. *Will* not the slow, unmoving finger of scorn point at you, and *may* not you expect the cold contempt, both of friends and neighbors?

EXCEPTION 2. When a direct question is not at first understood, and is repeated with earnestness and emphasis, the *repetition* takes the *falling* inflection.

#### EXAMPLES.

1. Will you loan me your *réading* book? I did not understand you. Will you loan me your *reading* book?

2. Was your father a native of *Gérmany*? What did you say, sir? Was your father a native of *Germany*?

3. Was your brother of *âge*, at the time of the *Revolútion*? What, sir? Was your brother of *age* at the time of the *Revolution*?

4. Will you accompany me to *Niagara Fális*? What was your question, sir? Will you accompany me to *Niagara Falls*?

NOTE 1. In a short series of direct questions, closely connected in the same paragraph, the rising slide *usually* increases in intensity on each succeeding question, in proportion to the importance of the thought and emotions of the speaker; but, in some instances, the last question *may* be rendered more impressive, by giving it the *falling* slide.

#### EXAMPLES.

1. What must the king do now? Must he *submít*? Must he be *depósed*? Must he lose the name of *kíng*?

2. Must I *búdge*? Must I observe *yóu*? Must I stand and crouch under *YÓUR* testy humor?

3. And now that he has practiced upon the gentleman's own precepts, he is assailed for it. Is there any *fairness* in this? Is there *consistency* in it? Is there *STA'TESMANSHIP* in it? Is there, I ask, *good COMMON SENSE* in it? *Neither*, sir; *NÉITHER*.

---

QUESTIONS. When a direct question is repeated, what slide does the repetition require? Give an example. How is a short series of direct questions usually required to be read? What slide may the last question of the series sometimes take?

It is important that the reader should learn to distinguish the *direct* question from the *indirect*; and this he may readily do, by observing that all sentences involving *direct* questions, like those under this rule, very uniformly commence with *verbs*; while those involving *indirect* questions as uniformly commence with *relative pronouns* or *adverbs*. Let these characteristics of the *direct* and *indirect* questions, be well understood, and there need be no misapplication of the inflections in either case.

---

### EXERCISE I.

#### *Direct Questions without their Answers.*

1. Will the Lord cast off foréver? and will he be favorable no móre? Is his mercy clean gone foréver? doth his promise fail forevermóre? Hath God forgotten to be grácious? hath he in anger shut up his tender mércies?

2. Is not thiſ the carpenter's són? is not his mother called Máry? and his brethren, Jámes, and Jóses, and Símon, and Júdas? and his sisters, are they not all with us?

3. Can we believe a thinking being, that is in a perpetual progress of impróvement, and traveling on from perfection to perféction, after having just looked abroad into the works of his Créátor, and made a few discoveries of his infinite goodnéss, wísdom, and pówer, must pérish at his first setting out, and at the very beginning of his inquiries?

4. Wast thou displeased with the rívers? was thine anger against the rívers? was thy wrath against the seá, that thou didst ride upon thy horses and thy chariots of salvátion?

5. Shall dust and ashes stand in the presence of that un-created glory, before which principalities and powers bow down, tremble, and adóre? Shall guilty and condemned creatures appear in the presence of Him, in whose sight the heavens are not clean, and who chargeth his angels with fólly?

---

QUESTION. How may the direct question be distinguished from the indirect?

6. What is the happiness that this world can give? Can it defend us from disasters? Can it preserve our hearts from grief, our eyes from tears, or our feet from falling? Can it prolong our comforts? Can it multiply our days? Can it redeem ourselves or our friends from death? Can it soothe the king of terrors, or mitigate the agonies of the dying?

7. Are our being and happiness confined to this life alone? Does our happiness consist in pampering these bodies, on which the earth-worm so soon shall revel? Is it to be gained by hoarding up treasures, which our children shall squander in thoughtless extravagance? Is it to be consummated by building habitations, which the men who shall come after us will level with the dust?

8. Was it winter's storm, beating upon the houseless heads of women and children? Was it hard labor, and spare meals? Was it disease? Was it the tomahawk? Was it the deep malady of a blighted hope, a ruined enterprise, and a broken heart, aching, in its last moments, at the recollection of the loved and the left, beyond the sea? Was it some, or all of these united, that hurried this forsaken company to their melancholy fate? None of these deterred the pilgrim fathers.

9. And, sir, has it come to this? Are we so humble, so low, so despicable, that we dare not express our sympathies for suffering Greece? that we dare not express our horror, articulate our detestation of the most brutal and atrocious war that ever stained earth, or shocked high heaven?

10. But what then? Is it come to this? Shall an inferior magistrate, a governor, who holds his whole power of the Roman people, in a Roman province, within sight of Italy, bind, scourge, torture with fire and red-hot plates of iron, and, at last, put to the infamous death of the cross, a Roman citizen? Shall

neither the cries of innocence expiring in agony, nor the tears of pitying spectators, nor the majesty of the Roman commonwealth, nor the fear of the justice of his country, restrain the licentious and wanton cruelty of a monster, who, in confidence of his riches, strikes at the root of liberty, and sets mankind at defiance?

---

## EXERCISE II.

## DUELING. — BEECHER.

*Direct Questions without their Answers.*

1. And now, let me ask you solemnly, will you persist in your attachment to these guilty men? Will you any longer, either deliberately or thoughtlessly, vote for them? Will you renounce allegiance to your Maker, and cast the Bible behind your back? Will you confide in men void of the fear of God, and destitute of moral principle? Will you entrust life to murderers, and liberty to despots?

2. Are you patriots, and will you constitute those, legislators, who despise you, and despise equal laws, and wage war with the eternal principles of justice?<sup>a</sup> Are you Christians, and by upholding duelists, will you deluge the land with blood, and fill it with widows and orphans?

3. Will you aid in the prostration of justice; in the escape of criminals; in the extinction of liberty? Will you place in the chair of state, in the senate, on the bench of justice, or in the assembly, men, who, if able, would murder you for speaking truth? Shall your elections turn on expert shooting,

---

<sup>a</sup> See note [\*] at the foot of page 25, why the inflections, and other characters, are in part omitted.

and your deliberative bodies become an host of armed men?

4. Will you destroy public morality, by tolerating, yea, rewarding the most infamous crimes? Will you teach your children that there is no guilt in murder? Will you instruct them to think lightly of dueling, and train them up to destroy, or be destroyed, in the bloody field?

5. Will you bestow your suffrage, when you know that, by withholding it, you may arrest this deadly evil; when this, too, is the only way in which it can be done, and when the present is perhaps the only period in which resistance can avail; when the remedy is so easy, so entirely in your power; and when God, if you do not punish these guilty men, will most inevitably punish you?

6. If the widows and orphans, which this wasting evil has created and is yearly multiplying, might all stand before you, could you witness their tears, and listen to their details of anguish? Should they point to the murderers of their fathers, their husbands, and their children, and lift up their voice, and implore your aid to arrest an evil which has made them desolate, could you disregard their cry?

7. Before their eyes, could you approach the poll, and patronize by your vote the destroyers of their peace? Had you beheld a dying father, conveyed bleeding and agonizing to his distracted family; had you heard their piercing shrieks, and witnessed their frantic agony, would you reward the savage man who had plunged them in distress?

8. Had the duelist destroyed your neighbor; had your own father been killed by the man who solicits your suffrage; had your son been brought to the door, pale in death, and weltering in blood, laid low by his hand, would you then think the crime a small one? Would you honor with your confidence,

and elevate to power by your vote, the guilty monster? And what would you think of your neighbors, if, regardless of your agony, they should reward him?

9. And yet, such scenes of unutterable anguish are multiplied every year. Every year the duelist is cutting down the neighbor of somebody. Every year, and many times in the year, a father is brought dead or dying to his family, or a son laid breathless at the feet of his parents. And, every year, you are patronizing, by your votes, the men who commit these crimes, and looking with cold indifference upon, and even mocking the sorrows of your neighbor.

10. Beware, I admonish you solemnly to beware, and especially such of you as have promising sons preparing for active life, lest, having no feeling for the sorrows of another, you are called to weep for your own sorrow; lest your sons fall by the hand of the very murderer you vote for, or by the hand of some one whom his example has trained to the work of blood.

---

### EXERCISE III.

#### THE LAW OF PROGRESS.—M. HOPKINS, D. D.

##### *Direct Questions with their Answers.*

1. I propose to make some remarks as to what has been called *the law of progress of our race*, toward a state of human perfectability. What, then, is the true idea of progress? And here, I observe, that the idea of *progress*, presupposes a definite object to be attained, and an actual movement toward that object.

2. Are excitement and agitation, simply, progress? The movement may be without direction. Is war attended with conquests, progress in human perfectability? Then there is progress when the science, the implements, and the art of war,

are becoming more perfect. Is luxury, with sensual gratifications, the leading idea? Then there is progress when a new dish is invented, or a new source of sensual gratification discovered.

3. Is wealth the leading idea? Then is there progress when the country is becoming rich. Is the power of man over external nature, or liberty, or equality, or the perfection of the fine arts, the leading idea? Then would there be progress in an approximation to the attainment of these. But would there be a true progress in the advancement of society toward any, or all of these ends? Yes, on condition, and only on condition, that society should attain a true end, and not a means.

4. Is it a fact, that tribes, that nations, that continents, in which no physical condition of progress was wanting, have always made such progress? History affords no such evidence. Was it true of the tribes of this country, when discovered? Were they making progress? By no means, but rather going on, even toward extinction. Was it not even so with the race, comparatively civilized, that preceded them? Let the voice of ruined cities, and the remains of ancient art and civilization, scattered over this continent, answer.

5. Have those many generations, who have been raised on the shoulders of their predecessors, throughout all the islands of the Pacific ocean, made true, social progress? Navigators have truthfully answered. Has Egypt, once so mighty, but now so long the basest of kingdoms, made progress? Her present degradation evinces the contrary. Have the unnumbered millions in central Africa, and in southern regions, made progress? Certainly not.

6. Has there been any progress, for a thousand years, in India or China? It cannot be pretended. Has there, in Tartary or Persia? in Arabia or Turkey? No progress whatever, leading

toward human perfectability, is discoverable in their civil or social condition.

7. Do not the Chinese and the Hindoos, now use astronomical tables, of the principles of whose construction they know nothing? So far have the principal nations of Asia been from making progress, within the last thousand years, that it would be hazarding nothing to assert, that they have actually deteriorated. What then becomes of the law of progress, when such vast masses are not acted upon by such law?

---

## SECTION II.

**RULE 2.** Words, clauses, and direct questions, connected by the disjunctive *or*, generally require the rising slide before, and the falling after it.

### EXAMPLES.

1. It was true or false, right or wrong, just or unjust.
2. It was black or white, green or red, rough or smooth.
3. It was a young man or an old man, a short man or a tall man.
4. Does Cæsar<sup>a</sup> deserve fame, or blame?
5. Do you seek wealth, or power?
6. Shall we advance, or retreat?
7. Is the chain of being upheld by God, or thee?
8. Does Bonaparte<sup>b</sup> merit praise, or blame, for not committing suicide, when banished to St. Helena?

---

<sup>a</sup> Cæsar, (Julius,) a Roman general, statesman, and historian. Cæsar was a title of honor of the five Roman emperors, following Julius Cæsar, and ending with Nero. <sup>b</sup> Bonaparte, (Napoleon,) a distinguished general and emperor of France, born on the island of Corsica, in 1769, and died, on the island of St. Helena, in 1821.

---

**QUESTION.** What is the rule for words, clauses, and direct questions, connected by the disjunctive *or*? Give examples.



9. Was it an act of moral courage, or of cowardice, for Cato<sup>a</sup> to fall on his sword?

NOTE. When nouns are connected in pairs, by the conjunction *and*, the former has the rising, and the latter, the falling inflection.

#### EXAMPLES.

1. While the earth remaineth, seed-time and harvest, cold and heat, summer and winter, and day and night, shall not cease.

2. The wise and the foolish, the virtuous and the vile, the learned and the ignorant, the temperate and the profligate, must often be blended together.

---

#### EXERCISE.

1. Is it lawful on the Sabbath days to do good, or to do evil? to save life, or to destroy it?

2. Has God forsaken the works of his own hands? or does he always graciously preserve, and keep, and guide them?

3. The pain is all the same, whether we are hurt by a mad, or a blind man.

4. With regard to those who are undone, it avails little, whether it be by a man who deceives them, or by one who is himself deceived.

5. The law of God is a perfect rule of right, whether it be applied to the high or the low, the rich or the poor, the learned or the unlearned, the king or the beggar, ruler or ruled, servant or master, black or white, bond or free.

6. Such was Demosthenes. The mighty flood of speech rolls on in a channel, ever full, but never overflows. Whether it rushes in a torrent of allusions, or moves along in a majestic

---

<sup>a</sup> Cato, an orator, general, and tribune of Rome, born 93, B. C., and, in consequence of a defeat, stabbed himself with his own sword in 44, B. C., and expired.

---

QUESTION. When nouns are connected in pairs, by the conjunction *and*, what inflections do they take?

exposition of enlarged principles; whether it descends, hoarse and headlong, in overwhelming invective, or glides melodiously in narrative and description; its course is ever onward, and ever entire; never scattered, never stagnant, never sluggish.

7. I love to look upon a young man; yet, I silently ask myself, what will that youth accomplish in after life? Will he take rank with the benefactors, or the scourgers of his race? Will he exhibit the patriotic virtue of Washington, or the selfish craftiness of Benedict Arnold?<sup>a</sup>

8. If he has genius, will he consecrate it, like Milton and Montgomery,<sup>b</sup> to humanity and religion; or, like Moore<sup>c</sup> and Byron,<sup>d</sup> to the polluted altars of passion? If he has mercantile skill, will he employ it, like Girard,<sup>e</sup> to gratify his lust of wealth; or, like some of our living merchants, to elevate and bless mankind?

9. The struggle lies between wealth and want; the dignity and degeneracy of reason; the force and frenzy of the soul; between well-grounded hope and widely-extended despair.

---

### SECTION III.

RULE 3. When *or* is used *conjunctively*, it takes the rising slide *after*, as well as *before* it.

#### EXAMPLES.

1. Can wealth, or honor, or pleasure, satisfy the soul?

<sup>a</sup> Arnold, (Benedict,) an American general, during the first part of the Revolutionary war, but, subsequently, became a traitor to his country. <sup>b</sup> Montgomery, (James,) an English poet, whose talents were consecrated to the cause of humanity and religion. <sup>c</sup> Moore, (Thomas,) an Irish poet, of considerable reputation. <sup>d</sup> Byron, (Lord,) an English peer and poet, of elevated genius, but dissolute habits. <sup>e</sup> Girard, (Stephen,) a very wealthy merchant, late of Philadelphia.

---

QUESTION. What is the rule when *or* is used conjunctively? Give an example.

2. Is it any pleasure to the Almighty, that thou art righteous? or is it gain to him, that thou makest thy ways perfect?

3. Hast thou given the horse strength? or hast thou clothed his neck with thunder?

4. Can that which is unsavory be eaten without salt? or is there any taste in the white of an egg?

---

### EXERCISE.

1. Did I say, bring unto me? or give a reward, for me, of your substance? or deliver me from the enemies' hand? or redeem me from the hand of the mighty?

2. Doth God pervert judgment? or doth the Almighty pervert justice? Art thou the first man that was born? or wast thou made before the hills?

3. Hast thou entered into the springs of the sea? or hast thou walked in search of the depths? Have the gates of death been opened unto thee? or hast thou seen the doors of the shadow of death?

4. Hast thou entered into the treasures of snow? or hast thou seen the treasures of hail? Canst thou bind the sweet influences of Pleiades,<sup>a</sup> or loose the bands of Orion?<sup>b</sup> Canst thou bring forth Mazzaroth<sup>c</sup> in his season? or canst thou guide Arcturus<sup>d</sup> with his sons?

5. Canst thou bind the unicorn, with his band, in the furrow? or will he harrow the valleys after thee? Wilt thou trust him, because his strength is great? or wilt thou leave thy labor to him? Gavest thou the goodly wings unto the peacocks? or wings and feathers unto the ostrich?

---

<sup>a</sup> Pleiades, an assemblage of seven stars, in the constellation Taurus. <sup>b</sup> Orion, a bright constellation of stars in the southern hemisphere. <sup>c</sup> Mazzaroth, probably the constellation of stars around the north pole. <sup>d</sup> Arcturus, a fixed star, of the first magnitude, in the constellation Bootes.

6. Canst thou draw out leviathan<sup>a</sup> with a hook? or his tongue with a cord which thou lettest down? Canst thou put a hook into his nose? or bore his jaw through with a thorn? Wilt thou play with him as with a bird? or wilt thou bind him for thy maidens? Canst thou fill his skin with barbed irons? or his head with fish-spears?

7. Wilt thou hunt the prey for the lion? or fill the appetite of the young lion? Will the unicorn be willing to serve thee? or abide by thy crib? Hast thou an arm like God? or canst thou thunder like him?

---

#### SECTION IV.

RULE 4. When *negation* is opposed to *affirmation*, the former has the *rising*, and the latter, the *falling* inflection, in whatever order they occur.

#### EXAMPLES.

1. It is not my design to blame the army, but the general.
2. I did not come to praise Cæsar, but to bury him!
3. His plans were well devised, but not well executed.
4. We may give advice, but we cannot give conduct.
5. We should not adopt a mechanical variety in reading, but a natural one.
6. Our heavenly Benefactor claims, not the homage of our lips, but of our hearts.
7. It is not the business of virtue to extirpate the affections of the mind, but to regulate them.
8. This is the main point; not universal progress, but human progress; not progress, everywhere, but progress, somewhere.

---

<sup>a</sup> Leviathan, an aquatic animal, mentioned in Job. It is uncertain whether the crocodile, whale, or some huge aquatic serpent is intended.

---

QUESTION. What is the rule when negation is opposed to affirmation? Give an example.

**EXCEPTION.** When the negative clause is attended with *strong emphasis*, it usually requires the *falling* inflection, and the affirmative, the *rising*.

**EXAMPLES.**

1. You *shall not* depart, but your brother may.
2. Openly, you *dare not* reproach that man ; but secretly, you slander him.
3. Such conduct would not be excusable in *youth* ; much less, in old age.

**REMARK.** It is maintained by some elocutionists, and, perhaps, with a degree of plausibility, that when negation is opposed to affirmation, the negative clause takes the slight *circumflex*, instead of the rising inflection, as required by the rule ; and also, in all examples in which *comparison* or *condition* is expressed, and the falling inflection is required on *one* of the clauses, that the slight circumflex, instead of the rising inflection, should be used on the contrasted word in the *other*, in whatever order the inflections may occur : thus, It was not his business to teach *mōral*, but *nātural* philosophy. The General was noted more for *rāshness* than *cōūrage*. If the population of this country were to remain *stātionary*, no great effort, would be necessary, to supply each family with the *Bible*.

It may be well for the pupil to practice reading examples like these, whenever they may occur in the following pages ; first, with the rising inflection, and then, with the slight circumflex, or vice versa, in order to train his ear to distinguish their difference, and to determine which reading will best express the meaning of the sentence ; but great care will be necessary not to mistake one inflection for the other.

---

**EXERCISE.**

1. Be grāve, but not fōrmal ; be resēved, but not sōur ; be bōld, but not rāsh ; be hūmble, but not sērvile ; be pātient,

---

**QUESTIONS.** What is the exception to this rule ? Give an example. What is said in the remark under this rule ?

but not insensible; be constant, but not obstinate; be cheerful, but not light; be familiar, but not too intimate; exercise great caution in the choice of your associates, but do not reject those who are worthy.

2. Think not the influence of devotion is confined to the retirement of the closet, and the assemblies of the saints; imagine not, that, unconnected with the duties of life, it is suited only to those, whose feelings, perhaps, you deride as romantic and visionary; but rather consider it the guardian of innocence; the instrument of virtue; the mean by which every good affection may be improved.

3. Virtue is of intrinsic value and good desert; not the creature of will, but necessary and immutable; not local, or temporary, but of equal extent and antiquity with the divine mind; not a mode of sensation, but everlasting truth; not dependent on power, but the *guide* of all power.

4. These things I say, now, not to insult one that is fallen, but to render more secure those who stand; not to irritate the hearts of the wounded, but to preserve those who are not wounded, in sound health; not to submerge him who is tossed on the billows, but to instruct those sailing before a propitious breeze, that they may not be plunged beneath the waves.

5. In the spring-time, your fields shall grow green, but they shall not gladden your eye; your flocks shall sport thereon, but it shall bring no delight to you; the brier and the thorn shall flourish around your hedge, because your hand is not there to prune; your children shall prattle around the lonely fireside, but it shall bring no joy to your bosom; the sun shall rise in its wonted splendor, and go down with all its gorgeous beauty, but the cold walls of a prison shall bound your vision, confine your hopes, and prolong your woes.

6. Xerxes,<sup>a</sup> in projecting the conquest of Greece, did not evince wisdom, but rashness. His army did not pass the Bosphorus<sup>b</sup> in boats, but on a bridge. His expedition did not fail for want of men, but the lack of discipline. The Greeks were not as numerous as the Persians, but they were braver. Xerxes did not anticipate the defeat of his army, but was compelled to witness their overthrow. He did not expect to be driven from the Grecian coast, as a mere fugitive, but to return to his capital, as a proud conqueror—not deserted by his friends, but surrounded by captives in chains.

---

## SECTION V.

**RULE 5.** When words or clauses are contrasted, they take opposite inflections; the first member usually requires the rising inflection, and the latter, the falling. This order, however, is sometimes reversed.

### EXAMPLES.

1. Lóve and hàtred, hópe and fèar, jóy and grièf.
2. Labor brings pleásure, but idleness, pàin.
3. Charms strike the síght, but merit wins the sòul.
4. Gentleness often disarms the fíerce, and melts the stùbborn.
5. Envy shoots at óthers, but wounds hersèlf.
6. Youth indulges in hópe, but old age, in remèmbrance.
7. He, who thinks to deceive Gód, deceives himsèlf.
8. Pride is easily seen in óthers, but we rarely see it in oursèlves.

---

<sup>a</sup> Xerxes, king of Persia, 485, B. C., famous for his attempt to conquer Greece. He was murdered, in his bed, in the twenty-first year of his reign. <sup>b</sup> Bosphorus, the strait which leads from the Black sea into the sea of Marmora.

---

**QUESTIONS.** What is the rule when words or clauses are contrasted? Give an example. When words and clauses are compared, how should they be read? Give examples.

NOTE. Words and clauses, when *compared* with each other, also require opposite inflections.

## EXAMPLES.

1. Words are like leaves, and deeds like fruit.
  2. We should estimate men more by their hearts, than by their heads.
  3. We should be governed more by reason and reflection, than by feeling and impulse.
- 

## EXERCISE I.

1. A wise son maketh a glad father; but a foolish son is the heaviness of his mother. The Lord will not suffer the soul of the righteous to famish; but he casteth away the substance of the wicked.

2. He becometh poor that dealeth with a slack hand; but the hand of the diligent maketh rich. He that gathereth in summer, is a wise son; but he that sleepeth in harvest, is a son that causeth shame.

3. Blessings are upon the head of the just; but violence covereth the mouth of the wicked. The memory of the just is blessed; but the name of the wicked shall rot.

4. The house of the wicked shall be overthrown; but the tabernacle of the upright shall flourish. There is a way which seemeth right unto a man; but the end thereof are the ways of death. Even in laughter, the heart is sorrowful; and the end of that mirth, is heaviness.

5. A wise man feareth, and departeth from evil; but the fool rageth, and is confident. The wicked is driven away in his wickedness; but the righteous hath hope in his death. Righteousness exalteth a nation; but sin is a reproach to any people.



6. The rich man is wise in his own conceit; but the poor man that hath understanding, searcheth him out. When righteous men do rejoice, there is great glory; but when the wicked rise, a man is hidden. He that covereth his sins shall not prosper; but whoso confesseth, and forsaketh them, shall find mercy.

7. He that tilleth his land, shall have plenty of bread; but he that followeth after vain persons, shall have poverty enough. A faithful man shall abound with blessings; but he that maketh haste to be rich, shall not be innocent. The wicked flee when no man pursueth; but the righteous are as bold as a lion.

---

## EXERCISE II.

Hónor is unstable and seldom the sáme; but virtue is uniform and fixèd. Hónor is most capricious in her rewáreds; but virtue is enlarged and infinite in her hòpes. Hónor is not to be depended on in the storms and tempests of human lifé; but virtue is above the storms, because her anchor is cast in hèaven. Hónor is a floating sháadow; but virtue is an enduring treasure. The fórmér disappoints expectátions; the làtter crowns anticipated jòys.

2. Philósophy may destroy the burdén of the bódý; but religion gives wings to the sòul. Philósophy may enable us to look down upon earth with contémpť; but religion teaches us to look up to heaven with hòpe. Philósophy may support us to the brínk of the grave; but religion conducts beyond it. Philósophy unfólds a rich store of enjóymént; religion makes it etèrnal. Happy is *that* heart where religion holds her throne, and philosophy, her noble hand-maid, administers to her exaltation.

3. Napoleon was the emperor of a great nation; Jefferson,<sup>a</sup> the chief magistrate of a free people. Napoleon owed his elevation to military violence; Jefferson, to the voluntary suffrage of his country. The one ruled sternly over reluctant subjects; the other was but the foremost among his equals, who respected his person in the image of their own country.

4. Napoleon sought to enlarge his influence at home, by enfeebling all the civil institutions, and abroad, by invading the possessions of his neighbors; Jefferson preferred to abridge his power, by strict constructions, and his counsels were uniformly dissuasive against foreign war.

5. Napoleon had no authority, except what was extorted by fear; while Jefferson enjoyed the unlimited confidence of his countrymen. Napoleon had no great or lofty purpose for benefiting mankind; no generous sympathy for his race disturbed his mind; but the life of Jefferson was a perpetual devotion, not to his own purposes, but to the pure and noble cause of public freedom. Napoleon expended his energies for the gratification of his own ambition; Jefferson, for the improvement and happiness of his fellow-men.

---

## SECTION VI.

### *Rising Inflection.*

RULE 6. The pause of suspension, denoting that the sense is unfinished, generally requires the *rising inflection*.

---

<sup>a</sup> Jefferson, (Thomas,) the third president of the U. S., born in 1743, and died July 4th, 1826.

---

QUESTION. What inflection does the pause of suspension require, when the sense is unfinished?

NOTE 1. The rising suspensive inflection, usually occurs at a rhetorical pause, at the end of a clause or member of a series marked with the grammatical pause of the comma, or with a semicolon, when the sense is *incomplete*, and the emphasis slight; but it is not so *intensive* as the rising slide of the direct question.

#### EXAMPLES.

1. They, through fáith, subdued kíngdoms, wrought ríghteousness, obtained prómises, stopped the mouths of líons, quenched the violence of fire, escaped the edge of the swórd, out of weakness were made stróng, waxed valiant in fight, and turned to flight the armies of the àliens.

2. The road ambition travels, is too narrow for fríendship, too crooked for lóve, too rugged for hónesty, too dark for scíence, and too hilly for hàppiness.

3. Charity is the comforter of the afflicted, the protector of the oppressed, the reconciler of dífferences, and the intercessor for offenders. It is faithfulness in the fríend, public spirit in the mágistrate, equity and patience in the júdge, moderation in the sóvereign, and loyalty in the sùbject.

4. Otis was a flame of fire. With a promptitude of classical allúision, a depth of résearch, a rapid summary of historical événts and dátés, a profusion of legal authórities, a prophetic glance of his eyes into futúurity, a rapid torrent of impetuous éloquence, he hurried away all before him. *American Independence* was then and there born.

5. Although the fig-tree shall not blóssom, neither shall be fruit in the víne; the labor of the olive shall fáil, and the field shall yield no méat; the flock shall be cut off from the fóld, and there shall be no herd in the stáll; yet I will rejóice in the Lórd, I will jòy in the God of my salvàtion.

6. All the oriental luster of the richest géms, all the enchanting beauties of exterior shápe, the exquisite of all fórms, the loveliness of cólor, the harmony of soúnds, the heat and brightness of the enlivening sún, the heroic virtue of the

---

QUESTION. When and where does it occur according to Note 1? Give an example.

bravest minds, with the purity and quickness of the highest intellect, are emanations from the supreme Deity.

7. To acquire a thorough knowledge of our own hearts and characters, to restrain every irregular inclination, to subdue every rebellious passion, to purify the motives of our conduct, to form ourselves to that temperance which no pleasure can seduce, to that meekness which no provocation can ruffle, to that patience which no affliction can overwhelm, and that integrity which no interest can shake—this is the task which is assigned to us; a task which cannot be performed without the utmost diligence and care.

---

### EXERCISE I.

The animated countenance, the strong emotion, the trembling voice, the bending frame, the furrowed cheek, the heaving bosom, and the silent tear of an old soldier, impart an interest to his story that no pen can portray, no eloquence imitate. His adventures, his toils, his sufferings, his privations, his hair-breadth escapes, and his struggles for victory and liberty, are all indelibly imprinted on his mind, and fresh in his recollections.

2. Of the ten thousand battles which have been fought, of all the fields fertilized with carnage, of the banners which have been bathed in blood, of the warriors who have hoped that they had risen from the field of conquest to a glory as bright and as durable as the stars, few continue long to interest mankind.

3. When I consider the sources from whence Christianity sprung, the humility of its origin, the poverty of its disciples, the miracles of its creation, the might it has acquired, not only over the civilized world, but which your missions are hourly extending over lawless, mindless, and imbruted regions, I own the awful presence of the Godhead. Nothing less than a Deity could have done it.

4. The powers, the prejudices, the superstitions of the earth, were all in arms against it. It had no sword nor scepter; its founder was in rags; its apostles were lowly fishermen; its inspired prophets, uneducated; its cradle, a manger; its home, a dungeon; and its earthly diadem, a crown of thorns. And yet, forth it went, that lowly, humble, persecuted spirit; the idols of the heathen fell, and princes bowed before this unarmed conqueror.

5. But tell me if there be aught of his doings that fills us with so adoring a veneration, as when we behold the high and lofty One stooping from the high and holy place, to feed the hungry, to clothe the naked, to counsel the ignorant, to be the father to the fatherless, the judge of the widow, to comfort the cast down, to speak to the penitent, and, drawing near to the lowly couch of the humblest of his children, to whisper in the ear of the departing spirit, "Fear not, I am with thee; be not dismayed, I am thy God; I will, strengthen thee; I will help thee; yea, I will uphold thee with the right hand of my righteousness."

---

## EXERCISE II.

### ADVANTAGES OF A WELL-CULTIVATED MIND.—BIGLAND.

1. A well-spent youth is the only sure foundation of a happy old age. No axiom of the mathematics is more true, or more easily demonstrated.

2. Old age, like death, comes unexpectedly on the unthinking and unprepared, although its approach be visible, and its arrival certain. Those, who have, in the earlier part of life, neglected to furnish their minds with ideas, to fortify them by contemplation, and regulate them by reflection, seeing the season of youth and vigor irrecoverably past, its pleasing scenes annihilated, and its brilliant prospects left far behind, without

the possibility of return, and feeling, at the same time, the irresistible encroachments of age, with its disagreeable appendages, are surprised and disconcerted by a change scarcely expected, or for which, at least, they had made no preparations.

3. A person in this predicament, finding himself no longer capable of taking, as formerly, a part in the busy walks of life, of enjoying its active pleasures, and sharing its arduous enterprises, becomes peevish and uneasy, troublesome to others, and burdensome to himself. Destitute of the resources of philosophy, and a stranger to the amusing pursuits of literature, he is unacquainted with any agreeable method of filling up the vacuity left in his mind, by his necessary recess from the active scenes of life.

4. All this is the consequence of squandering away the days of youth and vigor, without acquiring the habit of *thinking*. The period of human life, short as it is, is of sufficient length for the acquisition of a considerable stock of useful and agreeable knowledge; and the circumstances of the world afford a superabundance of subjects for contemplation and inquiry. The various phenomena of the moral, as well as the physical world, the investigation of sciences, and the information communicated by literature, are calculated to attract attention, exercise thought, excite reflection, and replenish the mind with an infinite variety of ideas.

5. The man of letters, when compared with one that is illiterate, exhibits nearly the same contrast as that which exists between a blind man and one that can see; and, if we consider how much literature enlarges the mind, and how much it multiplies, adjusts, rectifies, and arranges the ideas, it may be well to reckon it equivalent to an additional sense. It affords pleasures which wealth cannot procure, and which poverty cannot entirely take away. A well-cultivated mind places its possessor beyond the reach of those trifling vexations and disquietudes,

which continually harass and perplex those who have no resources within themselves, and, in some measure, elevates him above the smiles and frowns of fortune.

NOTE 2. Sentences implying *condition*, the *case absolute*, the *infinitive mode* used as a nominative, the *direct address* not attended with *strong emphasis*, and the close of a *parenthesis*, are some of the *specific cases* to which Rule 6 also applies.

#### EXAMPLES.

##### *First, Condition.*

1. If thine enemy hunger, give him bread to eat ; if he thirst, give him water to drink.

2. If a son ask bread, will he give him a stone ? if he ask a fish, will he give him a serpent ?

3. If all men were upright, if they were just, if they were honest, if they were virtuous, if they were kind, if they were benévolent, we should have a happier world.

4. If my land cry against me, or that the furrows likewise thereof complain ; if I have eaten the fruits thereof without money, or have caused the owners thereof to lose their life ; let thistles grow instead of wheat, and cockles instead of barley.

5. If I have seen any perish for want of clothing, or any poor without covering ; if I have lifted up my hand against the fatherless, when I saw my help in the gate ; then let mine arm fall from my shoulder-blade, and mine arm be broken from the bone

##### *Second, Case Absolute.*

1. The sun being risen, darkness fled.

2. The general being slain, the army was routed.

3. Shame being lost, all virtue is lost.

4. The house falling, the family perished.

5. The discourse being ended, the assembly dispersed.

6. The storm having past, the sun shone forth.

7. The judge being seated, the trial commenced.

---

QUESTION. What are the specific cases to which Note 2 applies ?

*Third, Infinitive Mode.*

1. To avoid temptations to évil, is wise.
2. To overcome evil with good, is noble.
3. To use intoxicating drinks, is injurious to health.
4. To acquire knowledge, is the duty of all men.
5. To harbor ill-will, is ignoble. To forgive, is God-like.
6. To obey our párents, is an incumbent duty.
7. To obey the moral láw, is a divine precept.

*Fourth, Direct Address.*

1. Fríends, our country must be free.
2. Fríends, I come not here to talk.
3. Mén of Gaul ! what would you give for freedom ?
4. Fáthers, sénators of Rome, árbiters of nations, to you I fly for refuge from the murderous fury of Jugurtha.<sup>a</sup>
5. Fáthers, pronounce your thoughts ; are they still for war—to hold it out, and fight it to the last ?
6. Sóldiers, we must finish this campaign like a clap of thunder.
7. This is not the first time, O Rómans, that patrician<sup>b</sup> arrogance has denied to us the rights of common humanity.

*Fifth, Parenthesis.*

1. If there 's a power above, (and that there is,  
All nature cries aloud in all her wórks)  
He must delight in virtue.
2. Know ye not, brethren, (for I speak to them that know the láw,) that the law hath dominion over a man as long as he liveth ?
3. Would it have been possible, exclaimed Cicero, (addressing himself to Claúdius,<sup>c</sup>) that you should speak with this air of unconcern, unless the charge was purely an invention of your own ? An honest man, (says Pópe,<sup>d</sup>) is the noblest work of God.

---

<sup>a</sup> Jugurtha, an ambitious and cruel king of Numidia, a part of the present territory of Tunis and Algiers, in Africa. <sup>b</sup> Patricians, the name given to certain families in Rome, distinguished for their origin, wealth, and honors, and from which the senators were chosen. <sup>c</sup> Claudius, (Tiberius,) a Roman emperor, of weak intellect. He died by poison in the year 54, aged 63. <sup>d</sup> Pope, (Alexander,) a celebrated English poet, born in 1688, and died in 1744.



4. If envious people were to ask themselves, whether they would exchange their situations with the persons envied, ( I mean their minds, passions, notions, as well as their persons, fortunes, and dignities,) I believe the self-love common to human nature, would generally make them prefer their own condition.

**EXORTION.** The pause of suspension, when attended with strong emphasis, sometimes requires the *falling* inflection, in order to express the true meaning of the sentence.

**EXAMPLE.**

One who frequently associates with the vile, if he does not actually become *base*, is sure to gain an ill name.

The rising inflection on *base*, would pervert the meaning of this sentence, and make it mean, if he become *base*, notwithstanding he *continued* to associate with the *vile*, he *would not* gain an ill name.

## SECTION VII.

**RULE 7.** Language of *entreaty* and *tender emotion*, generally inclines the voice to a gentle upward inflection.

**EXAMPLES.**

1. Then Judah came near unto him, and said, Oh my lord, let thy servant, I pray thee, speak a word in my lord's ears, and let not thine anger burn against thy servant, for thou art even as Pharaoh.

2. Then Esther,\* the queen, answered and said, If I have found favor in thy sight, O king, and if it please the king, let my life be given at my petition, and my people at my request; for we are sold, I and my people, to be destroyed, to be slain, and to perish.

\* Esther, (Queen,) a Jewess, and wife of Ahasuerus, king of Persia.

**QUESTION.** What is the rule for language of entreaty and tender emotion?

## EXERCISE.

## THE HEAD-STONE. — WILSON.

1. The coffin was let down to the bottom of the gráve, the planks were removed from the heaped-up brink, the first rattling clods had struck their knéll, the quick shoveling was óver, and the lóng, bróad, skillfully cut pieces of turf were aptly joined togéther, and trimly laid by the beating spáde, so that the newest mound in the chùrch-yard was scarcely distinguishable from those that were grown over by the undisturbed grass and daisies of a luxuriant spring.

2. The burial was soon óver; and the pártý, with one consenting mótion, having uncovered their héads, in decent reverence of the place and occásion, were beginning to sêparate, and to leave the chùrch-yard.

3. But two men yet stood together at the head of the gráve, with countenances of sincére, but unimpassioned grief. They were brothers — the only sons of him who had been búried. And there was something in their situation that naturally kept the eyes of many directed upon them for a long tíme, and more inténtly, than would have been the cáse, had there been nothing more observable about them than the common symptoms of a common sòrrow. But these two bróthers, who were now standing at the head of their father's gráve, had for some yéars been totally estranged from each óther, and the only words that had passed between thém, during all that tíme, had been uttered within a few days pást, during the necessary preparations for their father's fúneral.

4. No deep and deadly quarrel was between these bróthers, and neither of them could distinctly tell the cause of this unnatural estràngement. Surely, if any thing could have softened their hearts toward each óther, it must have been to

stand silently, side by side, while the earth, stones, and clouds, were falling down upon their father's coffin.

5. A head-stone had been prepared, and a person came forward to plant it. The older brother directed him how to place it — a plain stone, with a sand-glass, skull, and bones, chiseled not rudely, and a few words inscribed. The younger brother regarded the operation with a troubled eye, and said, loudly enough to be heard by several of the bystanders, "William, this was not kind in you; you should have told me of this. I loved my father as well as you could love him. You were the elder, and, it may be, the favorite son; but I had a right, in nature, to have joined you in ordering this head-stone, had I not?"

6. During these words, the stone was sinking into the earth, and many persons, who were on their way from the grave, returned. For a while the elder brother said nothing, for he had a consciousness in his heart that he ought to have consulted his father's son, in designing this last, becoming mark of affection and respect to his memory; so the stone was planted in silence, and now stood erect, decently and simply, among the other unostentatious memorials of the humble dead.

7. The inscription merely gave the name and age of the deceased, and told that the stone had been erected "by his affectionate sons." The sight of these words seemed to soften the displeasure of the angry man; and he said, somewhat more mildly, "Yes, we *were* his affectionate sons, and, since my name is on the stone, I am satisfied, brother. We have not drawn together kindly of late years, and perhaps never may; but I acknowledge and respect your worth; and here, before our own friends, and before the friends of our father, with my foot above his head, I express my willingness to be on other and better terms with you; and if we cannot

command love in our hearts, let us, at least, brother, bar out all unkindness."

8. The minister, who had attended the funeral, and had something intrusted to him to say publicly before he left the church-yard, now came forward, and asked the elder brother why he spake not regarding this matter. He saw that there was something of a cold and sullen pride rising up in his heart; for not easily may any man hope to dismiss from the chamber of his heart, even the vilest guest, if once cherished there. With a solemn and almost severe air, he looked upon the relenting man, and then, changing his countenance into serenity, said gently,—

"Behold how good a thing it is,  
And how becoming well,  
Together such as brethren are,  
In unity to dwell."

9. The time, the place, and this beautiful expression of a natural sentiment, quite overcame a heart, in which many kind, if not warm affections dwelt; and the man, thus appealed to, bowed down his head and wept—"Give me your hand, brother;"—and it was given, while a murmur of satisfaction arose from all present, and all hearts felt kindlier and more humanely toward each other.

10. As the brothers stood, fervently but composedly grasping each other's hand, in the little hollow that lay between the grave of their mother, long since dead, and of their father, whose shroud was not yet still from the fall of dust to dust, the minister stood beside them, with a pleasant countenance, and said, "I must fulfill the promise I made to your father on his death-bed. I must read to you a few words which his hand wrote, at an hour when his tongue denied its office."

11. "I must not say that you did your duty to your old father; for did he not often beseech you, apart from one another, to be reconciled, for your own sakes as Christians, for his sake, and for the sake of the mother who bare you, and Stephen, who died that you might be born? When the palsy struck him for the last time, you were both absent, nor was it your fault that you were not beside your dear father when he died.

12. "As long as sense continued with him here, did he think of you two, and of you two alone. Tears were in his eyes — I saw them there, and on his cheek too, when no breath came from his lips. But of this no more. He died with this paper in his hand; and he made me know that I was to read it to you over his grave. I now obey him:— 'My sons, if you will let my bones lie quiet in the grave, near the dust of your mother, depart not from my burial, till, in the name of God and Christ, you promise to love one another as you used to do. Dear boys, receive my blessing.'"

13. Some turned their heads away to hide the tears that needed not to be hidden;—and, when the brothers had released each other from a long and sobbing embrace, many went up to them, and in a single word or two, expressed their joy at this perfect reconciliation. The brothers themselves walked away from the church-yard, arm in arm, with the minister to the parsonage.

14. On the following Sabbath, they were seen sitting with their families in the same pew; and it was observed that they read together from the same Bible when the minister gave out the text, and that they sung together from the same psalm-book. The same psalm was sung, being given out at their own request, of which one verse had been repeated at their

father's grave; — a larger sum than usual was on that Sabbath found in the plate for the poor,— for love and charity are sisters. And ever after, both during the peace and the troubles of this life, the hearts of the brothers were as one, and in nothing were they divided.

---

## GENTLE WORDS.

15. More precious than the honeyed dew,  
From flowers distilled of saffron hue,  
Of rosy tint, or azure blue,  
Are gentle words.
16. More joyous than the merry thrill,  
When warbling sounds the woodlands fill,  
Or parting streamlet, brook, or rill,  
Are gentle words.
17. Sweeter than music's hallowed strains,  
To cheer old age when memory wanes,  
And lull to rest its aches and pains,  
Are gentle words.
18. Holy as friendship's gifted name,  
Burning with bright, unquivering flame,  
That on through time remains the same,  
Are gentle words.

## SECTION VIII.

*Falling Inflection.*

**RULE 8.** Indirect questions, or those which cannot be answered by *yes* or *no*, generally require the *falling* inflection, and their answers, the same.

## EXAMPLES.

1. Which is the largest ocean on the glòbe? The Pacific.
2. Who was the greatest Roman òrator? Cícero.
3. What Roman general took Jerùsalem?<sup>a</sup> Titus.<sup>b</sup>
4. Where was Burgoyne's<sup>c</sup> army càptured? At Stillwater.
5. What is the number of fixed stars visible to the èye?
6. How came Bonaparte to escape from the island of Elbà?
7. Why did Julius Cæsar aspire to the imperial cròwn?
8. When did Alexander the Great<sup>d</sup> diè, and whère?
9. Where did Scipio<sup>e</sup> meet and conquer Hànnibal?<sup>f</sup>
10. Who was Charles XII.<sup>g</sup> and with whom did he make wàr?
11. Wherefore did Alexander wèep at the close of his conquests?
12. What led Sir Isaac Newton<sup>h</sup> to the discovery of gravità-tion?
13. Who can bring a clean thing out of an ùnclean? Not òne.
14. Wherewithal shall a young man cleanse his wày? By taking hèed thereto according to thy word.

<sup>a</sup> Jerusalem, anciently the largest and most celebrated city of Palestine, surrounded by a high wall, and said once to contain 1,000,000 inhabitants. <sup>b</sup> Titus, a Roman emperor, who took Jerusalem and burned the temple in the year 70. <sup>c</sup> Burgoyne, (John,) an English general, who, with his army, was taken prisoner at Stillwater, by Gen. Gates, an American officer of the Revolution, in 1777. <sup>d</sup> Alexander, (the Great,) a Grecian general of great talents, but corrupt morals. <sup>e</sup> Scipio, (Africanus,) a Roman general, of great courage and humanity. <sup>f</sup> Hannibal, a distinguished Carthagenian general. <sup>g</sup> Charles XII., the king of Sweden, who made war with the Danes, Russians, and Poles. <sup>h</sup> Newton, (Sir Isaac,) an eminent philosopher and mathematician of England.

---

**QUESTIONS.** What inflections do indirect questions generally require? What their answers? Give an example.

**EXCEPTION.** When the indirect question, its answer, or a remark, is not at first understood, and a repetition is required, the *inquiry* is made with the *rising* inflection.

## EXAMPLES.

1. Who first discovered the American continent?
2. What continent did you *sáy*?
3. How came this continent to be called *América*?
4. What did you *sáy*?
5. What was the first land discovered by *Columbus*?<sup>a</sup>
6. What was the *quéstion*?
7. Where did the first congress *mèet*? In *Philaddèlphia*.
8. At what place did you *sáy*?
9. John Quincy Adams<sup>b</sup> was a great *stàtesman*.
10. What man did you say was a great *stàtesman*?
11. I was speaking of the climate of *Californìa*.
12. Of what place were you *spéaking*?

**NOTE 1.** If the answers of questions, whether direct or indirect, are given in a careless or indifferent manner, the voice naturally inclines to a slight upward inflection.

## EXAMPLES.

1. Shall I call at your house at nine o'clock? *As you please.*
2. Where is James this morning? *He has just stepped out.*
3. At what time does your schòol commence? *About nine.*
4. Have you learned your *lèsson*? *In párt.*
5. Will you be disappointed if it *ráins*? *Not múch.*
6. Shall we change *séats*? *Just as you please.*
7. Have you studied *chémistry*? *Very líttle.*
8. How do you like it? *I can hardly téll.*
9. How many schòlars in school? *Some fifteen or twénty.*

---

<sup>a</sup> Columbus, (Christopher,) who, in the year 1492, discovered what is now called America. <sup>b</sup> Adams, (John Q.,) the sixth president of the United States.

---

**QUESTIONS.** What is the exception to this rule? Give an example. When the answer is given in a careless or indifferent manner, what inflection is commonly used? Give an example.



**NOTE 2.** Affirmative and negative sentences are sometimes made to do the office of interrogatives, by uttering them with the *circumflex* on the words requiring the *superior* emphasis, and the *rising* inflection on such words as take the *inferior* emphasis, thus raising the expectation of an affirmative or negative answer.

#### EXAMPLES.

1. Your son will surely go to COLLEGE next *wéek*.
2. You will visit BOSTON before you *retúrn*.
3. The doctor did not think him DANGEROUSLY *ill*.
4. Their children were not left ENTIRELY *alóne*.
5. Your brother had CÖMPANY on his *tóur*.
6. I suppose your SCHÖÖL is to commence in a few *dáys*.

#### EXERCISE I.

##### *Indirect Questions without their Answers.*

1. Who is this that darkeneth counsel by words without knowledge? Where wast thou when I laid the foundations of the earth? Decläre, if thou hast understanding. Who hath laid the meàsüre thereof, if thou knówest? or who hath stretched out the line upon it? Whereupon are the foundations thereof fàstened? or who laid the corner-stöne thereof?

2. Who can number the clouds in wisdom? or who can stay the battles of heàven? Who hath measured the waters in the hollow of his hànd, and meted out heaven with the spàn, and comprehended the dust of the earth in a meàsüre, and weighed the mountains in scàles, and the hills in a bàlance?

3. What are our joys, but dreams? And what our hopes, but goodly shadows in the summer clouds? Where are the heroes of ages past? Where, the brave chieftains? Where, the mighty ones who flourished in the infancy of days?

---

**QUESTION.** How are affirmative and negative sentences made to do the office of interrogatives? Give an example.

4. What things are most proper for youth to learn? Why is our experience, with regard to the misfortunes of others, of so little use to ourselves? Why is it, that we are to learn wisdom and prudence at our own expense? Who will accuse me of wandering from the subject? Who will say I exaggerate the tendency of our measures?

5. Who continually supports and governs this stupendous system? Who preserves ten thousand times ten thousand worlds in perpetual harmony? Who enables them always to observe such times, and obey such laws, as are adapted to the perfection of this wondrous system? What can be more important than an inquiry into the moral government of God?

---

## EXERCISE II.

### *Indirect Questions without their Answers.*

1. Who are the persons most apt to fall into peevishness and dejection? What are the scenes of nature which most elevate the mind? What objects are most sublime? What heightens the idea of grandeur? What shadow can be more vain than the life of a great part of mankind? How few can we find whose activity has not been misemployed?

2. Where now is the splendid robe of the consulate? Where are the brilliant torches? Where are the applauses and dances, the feasts and entertainments? Where are the coronets and canopies? Where the huzzas of the city, the compliments of the circus, and the flattering acclamations of the spectators?

3. Who can describe, who, delineate, the cheering, the enlivening ray? who, the looks of love? who, the soft, benignant vibrations of the benevolent eye? who, the twilight, the day of hope? who, the internal efforts of the mind, wrapt in

gentleness and humility, to effect good, to diminish evil, and increase present and eternal happiness?

4. Where shouldst thou look for kindness? When we are sick, where can we turn for succor? When we are wretched, where can we complain? When the world looks cold and surly on us, where can we go to meet a warmer eye, with such sure confidence as to a mother? The world may scowl, acquaintances forsake, friends may neglect, and lovers know a change; but when a mother doth forsake her child, men lift up their hands, and cry out, "A PRÖDIGY!"

5. We might ask the patrons of infidelity, what fury impels them to attempt the subversion of Christianity? To what virtues are their principles favorable? Above all, what are the pretensions on which they rest their claims to be the guides of mankind?

6. Where are the infidels of such pure, uncontaminated morals, unshaken probity, and extended benevolence, that we should be in no danger of being seduced into impiety by their example? Into what obscure recesses of misery, into what dungeons have their philanthropists penetrated, to lighten the fetters and relieve the sorrows of the helpless captive? What barbarous tribes have their apostles visited? What distant climes have they explored, encompassed with cold, nakedness and want, to diffuse principles of virtue, and the blessings of civilization?

7. Oh, wind! where is thy home—

Thy resting-place?

Where dost thou plume thy wings to roam

In pathless fields of space?

8. Whence comest thou with thy songs,

That glad the earth,

And call her myriad infant throngs

Of beauty into birth?

9. Whence is thy strength, that bows  
 The forests down,  
 And dashes from the mountain's brows  
 The ancient, emerald crown?
10. Whence thy tremendous power,  
 That crests the waves,  
 And heaves them, shouting, on the sounding shore,  
 Or marble caves?
- 

## EXERCISE III.

NORTHERN LABORERS. — C. C. NAYLOR.

*Indirect Questions with their Answers.*

1. But, sir, the gentleman has misconceived the spirit and tendency of northern institutions. He is ignorant of northern character. He has forgotten the history of his country. Preach insurrection to the northern laborers! Preach insurrection to *me*! Who are the northern laborers? The history of your country is *their* history. The renown of your country is *their* renown. The brightness of their doings is emblazoned on its every page. Blot from your annals the deeds and doings of *northern laborers*, and the history of your country presents but a universal blank.

2. Sir, who was he that disarmed the Thunderer; wrested from his grasp the bolts of Jove;<sup>a</sup> calmed the troubled ocean; became the central sun of the philosophical system of his age, shedding his brightness and effulgence on the whole civilized world; whom the great and mighty of the earth delighted to honor; who participated in the achievement of your independence; prominently assisted in molding your free institutions, and the beneficial effects of whose wisdom will be felt to the

---

<sup>a</sup> Jove, another name for Jupiter, a heathen god.

last moment of "recorded time?" Who, sir, I ask, was he? A northern laborer,—a yankee tallow-chandler's son,<sup>a</sup>—a printer's runaway boy!

3. And who, let me ask the honorable gentleman, who was he that, in the days of our Revolution, led forth a northern army,—yes, an army of northern laborers,—and aided the chivalry of South Carolina in their defense against British aggression, drove the spoilers from their firesides, and redeemed her fair fields from foreign invaders? Who was he? A northern laborer, a Rhode Island blacksmith, the gallant General Greene,<sup>b</sup> who left his hammer and his forge, and went forth conquering, and to conquer, in the battle for our independence! And will you preach insurrection to men like these?

4. Sir, our country is full of the achievements of northern laborers. Where is Concord, and Lexington, and Princeton, and Trenton, and Saratoga, and Bunker Hill, but in the north? And what, sir, has shed an imperishable renown on the never-dying names of those hallowed spots, but the blood and the struggles, the high daring, and patriotism, and sublime courage, of northern laborers? The whole north is an everlasting monument of the freedom, virtue, intelligence, and indomitable independence of northern laborers! Go, sir, go preach insurrection to men like these!

5. The fortitude of the men of the north, under intense suffering for liberty's sake, has been almost God-like! History has so recorded it. Who comprised that gallant army, that, without food, without pay, shelterless, shoeless, penniless, and almost naked, in that dreadful winter, the midnight of our Revolution, whose wanderings could be traced by their blood-tracks in the snow; whom no arts could seduce, no appeal lead astray, no sufferings disaffect; but who, true to their country, and its holy

---

<sup>a</sup> A yankee tallow-chandler's son,—Dr. Benjamin Franklin. <sup>b</sup> Greene, an American general in the Revolution.

cause, continued to fight the good fight of liberty, until it finally triumphed? Who, sir, were those men? Why, northern laborers! — yes, sir, northern laborers!

6. Who, sir, were Roger Shèrman<sup>a</sup> and — but it is idle to enumerate. To name the northern laborers who have distinguished themselves, and illustrated the history of their country, would require *days* of the time of this house. Nor is it necessary. Posterity will do them justice. Their deeds have been recorded in characters of fire!

---

## SECTION IX.

**RULE 9.** Language of authority, denunciation, reprehension, exclamation, and terror, generally require the *falling* inflection.

### EXAMPLES.

#### *Authority.*

1. Haste! pass the seas. Fly hence! begone!
2. On! on! ye brave! Rise! fellow-men, rise!
3. Rise, fathers, rise, 't is Rome demands your aid;  
Rise and avènge your slaughtered citizens.
4. To arms! to arms! ye brave!  
Th' avenging sword unshèath;  
March on, march on, all hearts resolved  
On victory — or death.

#### *Denunciation and Reprehension.*

1. Woe unto you, ye blind guides, — ye fools, and blind!
2. Woe unto thee, Chorazin! woe unto thee, Bethsaida!

---

<sup>a</sup> Roger Sherman, one of the signers of the Declaration of Independence.

3. O, fools ! and slow of heart to believe all that the prophets have written concerning me !

4. Hence ! home, you idle creatures, get you home ; you blocks, you stones ! you worse than senseless things !

*Exclamation.*

1. O, cruel king ! hard-hearted Pharaoh ! that every male, of Hebrew mother born, must die !

2. O, how weak is mortal man ! How trifling — how confined his scope of vision !

3. Amazing change ! A shroud ! a coffin ! a narrow cabin ! This is all that remains of Hamilton !

*Terror.*

What's that? 't is he himself ! Mercy on me ! he has locked the door ! What is to become of me !

**EXCEPTION.** When exclamatory sentences become questions, or are expressive of tender emotions, they usually require the *rising* slide.

**EXAMPLES.**

*Exclamatory Questions.*

1. What ! shear a wolf ! the prowling wolf !

2. What ! no man stirs ! not one !

3. What ! not a word ! No reply ! None !

4. How ! his family lost ! lost in the ocean !

5. How say you ! convicted of murder !

*Tender Emotion.*

1. O that I knew where I might find him ! that I might come even to his seat !

2. O that my head were waters ! and mine eyes a fountain of tears, that I might weep day and night for the slain of the daughter of my people !

**QUESTIONS.** What is the exception to this rule ? Give an example.

**NOTE 1.** When the *direct address* is attended with strong emphasis and emotion, the falling inflection is used; but when a speaker deliberately arises, and addresses the chairman or president of a meeting, and the audience, the former takes the rising, and the latter, the falling inflection.

**EXAMPLES.**

1. Mr. Président, Ladies, and Gentlemen.
2. Mr. Cháirman, and Fellow-Citizens.
3. May it please your Hónor, and Gentlemen of the Jùry.

**NOTE 2.** The language of surprise, wonder, astonishment, admiration, amazement, alarm, fear, horror, remorse, despair, anger, revenge, and strong, dignified expressions of scorn and contempt, also, usually require a falling inflection, proportioned in intensity to the degree of emotion.

---

**EXERCISE I.**

*Authority.*

1. Sláve, do thy òffice. Strike, as I struck the fòe!  
Strike, as I would have struck the tỳrants!  
Strike deep as my cùrse! Strike, and but ònce!

2. Come òn! Come òn!  
I'll bring you to the fòe. And when you meet him,  
Strike hard! Strike hòme! Strike while a dying  
Blow is in an àrm! Strike till you're free or fàll!

3. Òn, òn, to Rome we còme! The gladiators come! Let opulence trèmbles in all his palaces! Let oppression shùdder to think the oppressed may have their turn! Let cruelty turn pàle at the thought of redder hands than his! Begòne! Prépare the Eternal city \* for our gàmes!

4. If you are *men* — follow mè! Strike down yon guàrd,—gàin the mountain pàsses,—and there do bloody work, as did

---

\* Eternal city, the city of Rome.

**QUESTIONS.** What is the note in regard to the direct address? What other kinds of language usually require the falling inflection?



your sires at old Thermōpylæ!<sup>a</sup> Is Sparta<sup>b</sup> dead? Is the old Grecian spirit frozen in your veins, that you do crouch like a belabored hound beneath his master's lash? O, cōmrades! warriors! Thrācians!<sup>c</sup> If we must fight, let us fight for ourselves! If we must slaughter, let us slaughter our oppressors! If we must die, let it be under the clear skÿ, by the bright wāters, in noble, honorable battle!

5. Hāste, brave mēn!

Collect your friends to join us on the instant;  
 Sāmmon our brēthren to their share of conquest,  
 And let loud echo from her circling hills,  
 Sound *frēedom*, till the undulation shake  
 The bounds of utmost Swēden!

6. Frēedom calls you! quick, be rēady,

Think of what your sires have done,—  
 Onward, onward! strong and steady,  
 Drive the tyrant to his den;  
 On, and let the watchword be,  
 Country, home, and liberty.

7. Grasp the sword! its edge is keen,—

Seize the gun! its ball is true;  
 Sweep your land from tyrants clean;  
 Haste, and scour it through and through!  
 Onward, onward! freedom cries;  
 Rush to arms! — the tyrant flies.

---

<sup>a</sup> Thermopyla, a narrow defile in ancient Greece, where Leonidas and his 300 Spartans, who met Xerxes' army, fell. <sup>b</sup> Sparta, an ancient city of Greece. <sup>c</sup> Thracians, inhabitants of Thrace, one of the Grecian states, east of Macedonia.

## EXERCISE II.

*Denunciation and Reprehension.*

1. Avaunt! and quit my sight! let the earth hide thee!  
Thy bones are marrowless; thou hast no speculation in thine  
eyes which thou dost glare with!

2. Thou slave, thou wretch, thou coward!  
Thou little valiant, great in villainy!  
Thou ever strong upon the stronger side!  
Thou fortune's champion, thou dost never fight  
But when her humorous ladyship is by,  
To teach thee safety! thou art perjured, too,  
And soothest up thy greatness.

3. What a fool art thou,  
A ramping fool; to brag, to stamp, and swear,  
Upon my party! thou cold-blooded slave!  
Hast thou not spoke like thunder on my side,  
Been sworn my soldier? bidding me depend  
Upon thy stars, thy fortune, and thy strength?  
And dost thou now fall over to my foes?  
Thou wear a lion's hide? doff it for shame,  
And hang a calf's skin on thy recreant limbs.

4. Thou art a traitor to the realm!  
Lord of a lawless band!  
The bold in speech, the fierce in broil,  
The troubler of our land!  
Thy castles and thy rebel towers  
Are forfeit to the crown;  
And thou, beneath the Norman ax,<sup>a</sup>  
Shalt end thy base renown!

---

<sup>a</sup> Beneath the Norman ax, implies beheading him.

5. The spirit of rational liberty is moving all Europe. It is human nature, waking in her might from the slumber of ages, shaking herself from the dust of antiquated institutions, girding herself for combat, and going forth conquering and to conquer; and woe unto the man, woe unto the dynasty, woe unto the party, and woe unto the policy, on whom shall fall the scath of her blighting indignation.

---

### EXERCISE III.

#### *Exclamation.*

1. O wretched prince! O cruel reverse of fortune! O father Micipsa!<sup>a</sup> Is this the consequence of thy generosity; that he whom thy goodness raised to an equality with thy own children, should be the murderer of thy children?

2. Whither — oh! whither shall I fly? If I return to the royal palace of my ancestors, my father's throne is seized by the murderer of my brother. Oh, murdered, butchered brother! Oh, dearest to my heart — now gone forever from my sight!

3. Whither shall I return? Wretch that I am! to what place shall I betake myself? Shall I go to the capital? Alas! it is overflowed with my brother's blood! Or shall I return to my house? Yet there I behold my mother, plunged in misery, weeping, and despairing. I am robbed! I am ruined! O my money! my guineas! my support! my all is gone!

4. What a splendid piece of workmanship! What a majestic scene! What a piece of work is man! How glorious are all the works of God! What splendid views of heaven! How majestically the sun wheels his mighty course! Behold the daughter of innocence! what a look! what beauty!

---

<sup>a</sup> Micipsa, king of Numidia.

what sweetness! Behold that great and good man! what majesty! how graceful! how commanding!

5. How serenely slept the star-light on thy lovely city! How breathlessly its pillared streets reposed in their security! How softly rippled the dark, green waves beyond! How cloudless, spread aloft, and blue, the dreaming Campanian<sup>a</sup> skies! Yet this was the last night for the gay Pompeii!<sup>b</sup> the colony of the hoar Chaldean!<sup>c</sup> the fabled city of Hercules!<sup>d</sup> the delight of the voluptuous Roman! Age after age had rolled, indestructive, unheeded, over its head; and now the last ray quivered on the dial-plate of its doom!

6. See what discoveries God causes to spring from the human brain, all tending to the great end of peace! What progress! What amplifications! How nature more and more suffers herself to be vanquished by man! How matter becomes more and more a slave of intelligence, and the servant of civilization! How the causes of war vanish with the causes of suffering! How remote nations are brought near! How distance is abridged! And how this abridgment makes men more like brothers!

---

#### EXERCISE IV.

##### *Exclamatory Questions and Tender Emotion.*

1. What! to attribute the sacred sanction of God and Nature to the massacres of the Indian scalping-knife! to the cannibal

---

<sup>a</sup> Campanian skies, Campania is a delightful extent of country in the western part of Italy. <sup>b</sup> Pompeii, an ancient city of Italy, buried by an eruption of Vesuvius in the year 79, discovered and disintombed in 1748 since which time many things have been taken out, and deposited in the museum at Naples. <sup>c</sup> Chaldean, an inhabitant of Chaldea, a country between the Euphrates and Tigris. <sup>d</sup> Hercules, the most celebrated hero in the mythological age of Greece, supposed to have died about 925, B. C.

savage, torturing, murdering, devouring, drinking the blood of his mangled victims! Such notions shock every precept of morality, every feeling of humanity, every sentiment of honor.

2. What! does the word come more powerfully from the dignitary in purple and fine linen, than it came from the poor apostle? What! my lords, not cultivate barren land; not encourage the manufactories of your country; not relieve the poor of your flock, if the *church* is to be at any expense thereby!

3. Ah, little think they, while they dance along,  
How many feel, this very moment, death,  
And all the sad variety of pain!  
How many sink in the devouring flood,  
Or more devouring flame! How many bleed  
By shameful variance betwixt man and man!

4. How many pine in want, and dungeon glooms,  
Shut out from the common air, and common use  
Of their own limbs! How many drink the cup  
Of baleful grief, or eat the bitter bread  
Of misery! Sore pierced by winter's winds.  
How many shrink into the sordid hut  
Of cheerless poverty! How many shake  
With all the fiercer tortures of the mind,  
Unbounded passion, madness, guilt, remorse!

5. How many, racked with honest passions, droop  
In deep, retired distress! How many stand  
Around the death-bed of their dearest friends,  
And point the parting anguish? Thought fond man  
Of these, and all the thousand, nameless ills,  
Vice, in his high career, would stand appalled,  
And heedless, rambling impulse learn to think,

## SECTION X.

**RULE 10.** The last pause but one in a sentence, for the sake of variety and harmony, generally has the *rising* inflection, especially when all the rest require the *falling*.

## EXAMPLES.

1. Be perfect, be of good comfort, be of one mind, live in peace.

2. There is no national debt; the community is opulent; the government, economical, and the public treasury, full.

3. The rocks crumble; the trees fall; the leaves fade, and the grass withers.

4. Take fast hold of instruction; let her not go; keep her for she is my life.

5. True eloquence must exist in the man, in the subject, and in the occasion.

6. Let me prepare for the approach of eternity; let me give up my soul to meditation; let solitude and silence acquaint me with the mysteries of devotion; let me calmly await the hour of death, and peacefully resign my spirit into the hands of my Maker.

**NOTE.** When the members of a sentence are followed by a semicolon, and require the falling aside, the rising suspensive inflection frequently precedes such pause, the same as in a complete sentence, especially when the member is long, and its component parts are separated by commas.

## EXAMPLES.

1. The man of public spirit has recourse to retirement, in order to form plans for the general good; the man of genius, in order to dwell on his favorite themes; the philosopher, to pursue his discoveries; and the saint, to improve his graces.

2. Christianity proposes for our imitation the highest

**QUESTIONS.** What is the rule for the last pause but one in a sentence? What is the note under this rule?

examples of *benévolence*, *púrity*, and *piety*; it shows that all our *áctions*, *púrpóses*, and *thóughts*, are to us of infinite *impórtance*; and their *cósequence*, nothing less than *happíness* or *misery* in the life to *cóme*.

3. On no country have the charms of nature been more prodigally *lávished*, than upon *América*. Behold her mighty *lákés*, like oceans of liquid silver; her *móuntains*, bright with *aerial tints*; her *válleys*, teeming with *fertility*; her tremendous *cátaracts*, thundering in their *sólitudes*; her boundless *pláins*, waving with spontaneous *vèrdure*; her broad, deep *rívèrs*, rolling in sullen silence to the *òcean*; her trackless *fórests*, where vegetation puts forth all its *magníficence*; and her *skíes*, kindling with the magic of summer *clóuds*, and glorious *súnshíne*!

4. No man can now doubt the fact, that where the press is *fréé*, it will emancipate the *pèople*; wherever knowledge circulates unrestrained, it is no longer safe to oppress; wherever public opinion is *enlíghtened*, it nourishes an independent *spírít*.

EXCEPTION. Strong emphasis *sometimes* requires the falling inflection on the penultimate pause.

#### EXAMPLES.

1. I have no *desíre* for office, not even the highest. I am no candidate for *ány* office in the gift of the people of these United *Státes*; I never wish, I never *expèct* to be.

2. If you are *traduced*, and really innocent, tell the ministers the *trúth*, tell them they are *týrants*.

3. Law and order are *forgòtten*; violence and rapine are *abròad*; and the golden cords of society are *lòdsed*.

4. The temples are *profàned*; the soldier's curse resounds in the house of *Gòd*; the marble pavement is trampled by iron *hòofs*; and horses neigh beside the *àltar*.

It may sometimes be somewhat difficult for the reader to determine whether a sentence should be read with the *rising* suspensive inflection, or the *falling*. In such cases, he must be

---

QUESTIONS. What is the exception? In difficult cases, how may you determine whether the rising suspensive inflection, or the falling, should be employed?

governed by the emphasis, style, and sentiment. If the sense is incomplete, and the sentiment of a cheerful and lively nature, or expressive of tender emotion, requiring an animated utterance with but slight force, the *rising* suspensive inflection should generally be employed; but, if the sense is measurably complete, or the style and language are expressive of emotions of a sterner and more decided character, requiring a stronger degree of emphasis, in order best to express the sentiment, it should be read according to the above rule. In both cases, however, it must be remembered, that the inflections are *less intensive* than the slides of the direct and indirect questions.

---

### EXERCISE.

1. There is nothing purer than *honesty*; nothing sweeter than *charity*; nothing warmer than *love*; nothing richer than *wisdom*; nothing brighter than *virtue*; nothing more steadfast than *faith*.

2. The cottager bars fast his door against the *sleet*; the faggot crackles on the *hearth*; the children hang the traveler's coat before the *flame*; the lamp trembles in the *socket*; the tempest beats upon the *thatch*; the wind howls in the *chimney*; and the hail rattles against the *càsement*.

3. Byron was naturally a man of great sensibility; he had been ill-educated; his feelings had been early exposed to sharp trials; he had been crossed in his boyish *love*; he had been mortified by the failure of his first literary efforts; he was straightened in his pecuniary circumstances; he was unfortunate in his domestic relations; the public treated him with cruel injustice; his health and spirits suffered from his dissipated habits of life; and he was, on the whole, an unhappy man.

4. The object of my visit, said Mr. Wirt, is the hope of making some suggestion that may be *serviceable*; of calling



into action, some dormant energy; of pointing your attention to some attainable end of practical utility; of arousing your minds to high aspirations for excellence; and, with the hope of contributing, in some small degree, toward making you happier in yourselves, and more useful to your country.

5. We cannot honor our country with a reverence too deep; we cannot love her with an affection too fervent; we cannot serve her with an energy of purpose too steadfast, nor a zeal too enthusiastic.

6. To me, the mountain scene, in calm or in tempest, has been the source of the most absorbing sensations. There stands magnitude, giving the instant impression of power far above man; grandeur, that defies decay; antiquity, that tells of ages unnumbered; beauty, that the touch of time only makes more beautiful; use, exhaustless for the service of man, and strength, impregnable as the globe.

---

## SECTION XI.

RULE 11. The last member of a *commencing* series, and the last but one in a *concluding* series, for the sake of harmony, generally take the *rising* suspensive inflection, and all the rest, the *falling*.

NOTE. When there are several members in the series, the inflection usually becomes more *intensive*, requiring a greater *interval*, and a greater degree of *force*, on each succeeding member.

EXCEPTION 1. The above rule, being the same in principle with the *preceding* one, admits of the same *exception* in its application.

EXCEPTION 2. When the language and sentiment is of a cheerful and sprightly character, or expressive of tender emotion, the commencing

---

QUESTIONS. What is the rule for the commencing and the concluding series? What is the note under this rule? What is exception first? What is the second?

series may be rendered more effective, in the judgment of some readers, by giving each member the *rising suspensive* inflection, according to Rule 6, page 95.

## EXAMPLES.

*Simple Commencing Series.*

1. Dependence and obédience belong to youth.
2. The good and the wise, at death leave their memory behind.
3. Our knowledge and our arts are the fruits of their toil.
4. The young, the healthy, and prosperous, should not presume on their advantages.
5. The presence, knowledge, power, wisdom, and goodness of God, must all be unbounded.

*Simple Concluding Series.*

1. The constitution is strengthened by exercise and temperance.
2. The spirit of true religion breathes gentleness and affability.
3. Mankind are besieged by war, famine, and pestilence.
4. Industry is the law of our being; it is the demand of nature, of reason, and of God.

*Compound Commencing Series.*

1. Common calamities, and common blessings, fall heavily on the envious.
2. What but this compact, what but this specific part of it, can save us from ruin.
3. To advise the ignorant, to relieve the weary, and comfort the afflicted, are duties that fall in our way almost every day of our lives.

*Compound Concluding Series.*

1. Belief in the existence of God, is the great incentive to duty, and the great source of consolation.
2. We should acknowledge God in all our ways, mark the operations of his hand, cheerfully submit to his severest dispensations, and strictly observe his law.
3. Without controversy, great is the mystery of godliness;

God was manifest in the flesh, justified in the spirit, seen of angels, preached unto the gentiles, believed on in the world, received up into glory.

*Commencing and Concluding Series.*

1. Idleness, dissipation, and vice, are ruinous to health, prosperity, and happiness.

2. He who is self-existent, omnipresent, omniscient, and omnipotent, is likewise infinitely holy, and just, and good.

3. To deserve, to acquire, and to enjoy the confidence of mankind, are the great objects of ambition, emulation, and desire.

4. Such intercourse, maintained with a uniform, dignified, and conscientious regard to the interests of your pupils, will gain their confidence, secure their esteem, command their respect, and insure commendable proficiency in their several studies.

---

EXERCISE.

1. The wind and rain are over; calm is the noon of day; the clouds are divided in heaven; and over the green hill, flies the inconstant sun.

2. What new importance, then, does not the achievement acquire to our minds, when we consider that it was the deed of our fathers; that this grand undertaking was accomplished on the spot where we dwell; that the mighty region they explored is our native land; that the unrivalled enterprise they displayed is not merely a fact proposed to our admiration, but is the source of our being; that their cruel hardships are the spring of our prosperity; their amazing sufferings, the seed from which our happiness has sprung; that their weary banishment gave us a home; that, to their separation from every thing which is dear and pleasant in life, we owe all the comforts, the blessings, the privileges, which make our lot the envy of mankind!

3. There is something inexpressibly beautiful in the early development of the youth of genius. Its lonely musings; its shrinking from the boisterous crowd of young cotemporaries; the contemplative cast of mind; the early indication of a refined taste; its quickness of perception, apparently intuitive; the rapidity with which difficulties are surmounted; the outstripping of boyish competitors; the proud consciousness of superiority, and the supremacy of mind over matter.

4. There yet hangs in the inner chamber of my soul, a fadeless picture of the whole landscape. The mountains are as blue, the valleys as soft and dreamy, the river as clear, the cascades as lively, the cottages as white, the hills as green, and the ravines as romantic, as when they all stood within the circle of my visual horizon.

5. How sweetly the old Scotch preacher dwells upon the good Shepherd; how tenderly he depicts the security of the good man;—his reverend look, the tremulous tones of his voice, his Scottish accent, his Scottish phrases, his Scripture quotations, and his oriental cast of mind.

6. These old preachers are like old wine. Their freedom from early ambition, their deep experience of things, their profound acquaintance with the human heart, their evident nearness to heaven, their natural simplicity and authority, invest their preaching with peculiar interest. Other things being equal, old preachers, old physicians, old friends, and old places, possess qualities peculiar to themselves.

7. Mirabeau<sup>a</sup> had the eye of an eagle, the heart of a lion, the energy of a whirlwind, the voice of thunder, an eloquence that stirred men's souls, commanded the assent of his friends, and terrified his adversaries.

---

<sup>a</sup> Mirabeau, a French count, distinguished for his influence in the French revolution in 1790.

## SECTION XII.

**RULE 12.** The emphatic succession of *particulars*, making an emphatic *series*, and emphatic *repetition*, requires the *falling* inflection.

**NOTE.** In the application of the *first* part of *this* rule, in which it has reference to a succession of particulars, or an emphatic series, the two *preceding* ones, with their *notes* and *exceptions*, must be strictly observed.

## EXAMPLES.

*Emphatic Succession of Particulars.*

1. True gentleness teaches us to bear one another's burdens ; to rejoice with those who rejoice ; to weep with those who weep ; to please every one his neighbor for his good ; to be kind and tender-hearted ; to be pitiful and courteous ; to support the weak, and to be patient to all men.

2. No more he enjoys the tranquil scene ; it has become flat and insipid to his taste ; his books are abandoned ; his retort and crucible are thrown aside ; his shrubbery in vain blooms, and breathes its fragrance upon the air ; he likes it not ; his ear no longer drinks the rich melody of music ; it longs for the trumpet's clangor, and the cannon's roar.

*Increasing Intensity of Falling Inflections.*

1. Let no MAN DARE impugn my motives, on the peril of his life.

2. I tell you, though you, though all the WORLD, though an angel from HEAVEN, should declare the truth of it, I could not believe it.

*Emphatic Repetition.*

1. If I were an American, as I am an Englishman, while a foreign troop was landed in my country, *I never would lay down my arms — never ! NEVER ! NEVER !*

---

**QUESTIONS.** What is the rule for emphatic succession of particulars and emphatic repetition ? What other rules, with their notes and exceptions, must be observed in the application of the first part of this one ? Does the *falling* inflection sometimes become more intense on each succeeding particular ? Give an example.

2. What, sir, are the constituent elements of society? *Persons and property*. What are the subjects of legislation? **PERSONS AND PROPERTY**. What are the subjects upon which the law-making power is called to act? **PERSONS AND PROPERTY**.

---

### EXERCISE I.

#### *Emphatic Succession of Particulars.*

1. He answered and said unto them, He that soweth the good seed is the Son of man; the field is the world; the good seed are the children of the kingdom; but the tares are the children of the wicked one; the enemy that sowed them is the devil; the harvest is the end of the world; and the reapers are the angels.

2. For to one is given, by the Spirit, the word of wisdom; to another, the word of knowledge, by the same Spirit; to another, faith, by the same Spirit; to another, the gifts of healing, by the same Spirit; to another, the working of miracles; to another, prophecy; to another, discerning of spirits; to another, diverse kinds of tongues; to another, the interpretation of tongues.

3. Nature has laid out all her art in beautifying the face. She has touched it with vermilion; planted in it a double row of ivory; made it the seat of smiles and blushes; lighted it up, and enlivened it with the brightness of the eyes; hung it, on each side, with curious organs of sense; given it airs and graces that cannot be described; and surrounded it with such a flowing shade of hair as sets all its beauties in the most agreeable light.

4. It would be tempting to enlarge on the closing scene of Socrates' <sup>a</sup> life; a scene which Plato <sup>b</sup> has invested with such

---

<sup>a</sup> Socrates, a celebrated heathen philosopher, born at Alopece, near Athens, 470 B. C. <sup>b</sup> Plato, a heathen philosopher, by descent an Athenian, born 429, B. C.

immortal glory;—on the affecting farewell of his judges; on the long thirty days which he passed in prison before the execution of the verdict; on his equanimity, amid the uncontrollable emotions of his companions; on the gathering in of that solemn evening, when the falling of the sunset hues on the top of the Athenian hills, was the signal that the last hour was at hand; on the introduction of the fatal hemlock; his immovable countenance, his firm hand, and the burst of frantic lamentations from all his friends, as, with his habitual ease and cheerfulness, he drained the cup to its dregs; then, the solemn silence enjoined by himself; the pacing to and fro; the strong religious persuasions attested by his last words; the cold palsy of the poison creeping from the extremities to the heart; and the gradual torpor, ending in death.

---

## EXERCISE II.

### *Increasing Intensity of Inflection and Emphatic Repetition.*

1. This was the honor of the Græek; this was the honor of the Rôman; this was the honor of the Jêw; this was the honor of the Gêntile;\* this, too, was the honor of the Christian, till the superstition and barbarity of northern devastators darkened his glôry, and degraded his châracter.

2. My judgment approves this meâsure, and my whole héart is in it. All that I hàve, all that I àm, and all that I hòpe, in this life, I am now ready to stâke upon it; and I leave off as I begàn;—sink or swim; live or diê; survive or pèrish,—I am for the Declarâtion. It is my living sentiment, and, by the blessing of God, it shall be my dying sentiment;—Independence—nòw, and independence—forevèr!

---

\* Gentile, any one not of Jewish descent.

3. There still remains that which is even paramount to the law; — that great tribunal, which the wisdom of our ancestors raised in this country for the support of the people's rights; that tribunal, which has made the law; that tribunal, which has given me you to look at; that tribunal, which is surrounded with a hedge, as it were, set about it; that tribunal, which, from age to age, has been fighting for the liberties of the people.

4.

A thousand monitors

Bade thee return, and walk in wisdom's ways.

The seasons, as they roll'd, bade thee return;

The glorious sun, in his diurnal round,

Beheld thy wandering, and bade thee return;

The night, an emblem of the night of death,

Bade thee return; the rising mounds,

Which told the traveler where the dead repose

In tenements of clay, bade thee return;

And, at thy father's grave, the filial tear,

Which dear remembrance gave, bade thee return,

And dwell in Virtue's tents, on Zion's hill!

---

## SECTION XIII.

**RULE 13.** Whenever the sense is complete, whether at the close, or any other part of the sentence, the *falling* inflection should be employed.

### EXAMPLES.

1. May no sorrow distress thy days; may no strife disturb thy nights; may the pillow of peace kiss thy cheeks, and the pleasures of imagination attend thy dreams.

---

**QUESTION.** What is the rule when the sense is complete?



2. Spare the father of my children; save my husband. Innocence is seated on his brow, and the milk of human kindness flows round his heart.

3. Peace will be established; confidence will come with peace; capital will follow confidence; employment will increase with capital; education will be desired; knowledge will be diffused, and virtue will grow with knowledge.

4. Knowledge does not comprise all that is contained in the larger term of education. The feelings are to be disciplined; the passions are to be restrained; true and worthy motives are to be inspired; a profound religious feeling is to be instilled, and pure morality inculcated under all circumstances. All this is comprised in education; and it is mainly received from a mother's plastic hand.

In reading the preceding 3d and 4th paragraphs, and others of like construction, some would prefer the *upward suspensive* slide. The falling inflection, however, gives more force and power to the expression.

EXCEPTION. When *strong* emphasis with the *falling* inflection, comes near the end of the sentence, as when the introductory member of any antithesis or comparison requires the falling inflection, the close, or last member of the sentence, takes the *rising* inflection, or slight circumflex.

#### EXAMPLES.

1. Covet that popularity which *follows*, not that which must be run after.

2. We should estimate a man's character more by his *godness*, than by his wealth.

3. If content cannot *remove* the disquietudes of mankind, it will at least alléviate them.

4. But last of all he sent unto them his *son*, saying, they will reverence my *son*.

5. The inebriate may lose all respect for *himself*, but *surely*, he cannot forget his wife and his children.

---

Question. What is the exception to this rule? Give examples.

## SECTION XIV.

*Circumflex.*

THE CIRCUMFLEX is the union of the falling and rising inflections on the same syllable or word, producing a slight undulation or wave of the voice.

Some elocutionists maintain that this inflection is formed in two ways;—

1. They say that the wave may commence with the *rising* slide of the voice, and end with the *falling*; and —
2. That it may commence with the *falling* slide, and end with the *rising*.

The former, they call the *direct* wave or undulation; the latter, the *inverted*.

## EXAMPLES.

1. I said he was *mý* friend.
2. Indeed! is he *yóur* friend?

If each of these examples is uttered somewhat slowly, with firm articulation and long quantity on *my* and *your*, and with such emphasis as strongly to mark the contrast, it is said, the utterance of *my* will be perceived to exemplify the *direct* wave, and of *your*, the *inverted*. But as it is very difficult for most readers to distinguish this difference, we doubt the expediency of making such distinctions in a work like this; and hence, we shall use but one character to mark this inflection; thus, (—).

This modification of the voice may vary in the upward and downward slides, prolongation of sound, key, and intensity of utterance; the slides being equal or unequal, according to the peculiar significance, and designed effect of what is to be uttered.

In some instances, as we have before remarked, it may be difficult to determine, whether the *circumflex* or *rising* inflection

---

QUESTIONS. What is the circumflex? How may it be formed according to the opinion of some elocutionists? What is the former called? What is the latter? Why is but one kind used in this work? Which is the kind used? How may this modification of the voice vary? With what is the circumflex liable to be confounded?

should be employed. In such cases, however, the sentiment of the piece will be the best criterion. See Note 2, page 76, and the remark under Rule 4, page 90.

**RULE 14.** The circumflex is used in language of irony, sarcasm, condition, contrast, and in all peculiarly significant expressions.

The circumflex is rarely used as a distinctive inflection, unless the language involves contrast or comparison of an ironical, sarcastic, or conditional character. The following examples and exercises, therefore, will exemplify its use in each particular specified in the above rule.

#### EXAMPLES.

##### *Irony.*

1. Yōu, forsooth, are very wise men, deeply leärned in the trūth; wē, wēak, contēptible, mēan persons; but yōu, strōng, gällant.

2. Not Ī, stay yōu; and as yōu made him, hāil him; and shōut, and wāve your hand, and cry, "Long live Appius Claudius!"<sup>a</sup> Rome owes yōu much, Icilius.<sup>b</sup>

##### *Sarcasm.*

1. Yōu, a beardless yoŭth, pretend to teach a British gēneral.
2. He saved ōthers, himsēlf he cannot save.
3. No doubt yē are the peōple, and wisdom shall die with yoŭ.
4. But Ī have understanding as well as yōu; Ī am not inferior to yōu.

##### *Condition.*

If the world hate yōu, ye know it hated mē before it hated yōu. If they have persecuted mē, they will also persecute yōu. If they have kept mŷ saying, they will keep yōurs also.

<sup>a</sup> Appius Claudius, a cruel, arrogant, and ambitious consul of Rome, 401. B. C.  
<sup>b</sup> Icilius, a Roman tribune.

---

**QUESTIONS.** How may we determine which should be employed? What is the rule for the circumflex? What is said of the use of the circumflex?

*Contrast.*

Thěy follow an adventurer whom they fěar ; wě serve a monarch whom we löve. Thěy boast they come to improve our state, enlarge our thoughts, and free us from the yoke of error. Yes, thěy will give enlightened freedom to our minds, who are themsěves the slaves of passion, avarice, and pride. Thěy offer us their protection ;— yes, sűch protection as vűltures give to lămbś, cűvering and devűring them.

## EXERCISE I.

1. Here, under leave of Brűtus,<sup>a</sup> and the rest,  
 (For Brűtus is an hűnorable man ;  
 So are they ăll ; ăll hűnorable men,)  
 Come I to speak at Căsar's funeral.  
 He was my friend, faithful and just to me ;  
 But Brűtus says he was ambitious ;  
 And Brűtus is an hűnorable man.  
 I speak not to disprove what Brűtus spoke.

2. Really, Mr. President, I am delighted with the honorable gentleman's mode of speaking extěmpore. I like his speeches a good deal better without his notes, than with them. He has this day thrown all ăncient and műdern orators into the shade. I cheerfully acknowledge my őwn inferiority to the hűnorable, lărned, and surpăssingly ęloquent gentleman. Had he, in the plenitude of his wisdom, compared me to the Ephraim actually named in the Scriptures, I could have borne it tűlerably well ; but when he compared me to *ether*, which, if I understand it rightly, is lighter than thin air, it was really unendűrable, and I sink under it.

---

<sup>a</sup> Brutus, (Marcus Junius,) a governor of Macedonia, a country of ancient Greece, and head of the conspiracy against Căsar. He was subsequently defeated in two battles, after which he killed himself, in the year 42.

3. By these methods, in a few weeks, there starts up many a writer, capable of managing the profoundest and most general subjects; for what though his head be empty, provided his common-place book be full? And if you will bate him but the circumstances of method, and style, and grammar, and invention; allow him but the common privilege of transcribing from others, and digressing from himself, as often as he shall see occasion, he will desire no more ingredients toward fitting up a treatise that shall make a vëry comely figure on a bookseller's shëlf, there to be preserved, nëat and clëan, for a löng eternity, adorned with the heraldry of its title, fairly described on the läbel, and never thumbed or grëased by stüdents.

4. And it came to pass at noon that Elijah mocked them, and said, "Cry aloud; for he is a göd: either he is tälking, or he is pursüing, or he is on a jöurney, or peradventure he slëepeth, and must be awaked."

5. Cruel and haughty nation! Every thing must be yöurs, and at yöur disposal! Yöu are to prescribe to üs with whom we shall have wär, with whom, pëace. Yöu are to shut us up by the boundaries of mountains and rivers, which wë must not pass! But yöu — yöu are not to obsërve the limits, yoursëlves have appöinted!

---

## EXERCISE II.

### WEALTH AND FASHION.—ANON.

1. "What a pity it is," said Caroline, throwing aside her book, "that we are born under a republican government!"

2. "Upon my word," said her brother Horace, "that is a patriotic observation for an American."

3. "O, I know," replied the sister, "that it is not a popular one; we must all join in the cry of liberty and equality, and bless our stars that we have neither kings nor emperors to rule over us, and that our very first audible squeak was republicanism. If we don't join in the shout, and hang our caps on liberty poles, we are considered monsters. For my part, I am tired of it, and am determined to say what I think. I hate republicanism; I hate liberty and equality; and I do n't hesitate to declare, that I am for monarchy. You may laugh, but I would say it at the stake."

4. "Bravo!" exclaimed Horace; "why, you have almost run yourself out of breath, Caroline; you deserve to be prime minister to the king."

5. "You mistake," replied she, with dignity; "I have no wish to mingle in political broils, not even if I could be as renowned as Pitt, or Fox; but I must say, I think our equality is odious. What do you think? To-day, the new chambermaid put her head into the door, and said, 'Caroline! your marm wants you.'"

6. "Excellent," said Horace, clapping his hands, and laughing; "I suppose if ours were a monarchical government, she would have bent to the ground, or saluted your little foot, before she spoke."

7. "No, Horace, you know there are no such forms in this country."

8. "May I ask your highness what you would like to be?"

9. "I would like," said she, glancing at the glass, "I would like to be a countess."

10. "O, you are moderate in your ambition; a countess, now-a-days, is the fag-end of nobility."

11. "O! but it sounds so delightfully:—'*The young Countess Caroline!*'"

12. "If sound is all, you shall have that pleasure; we will call you the young countess."

13. "That would be mere burlesque, Horace, and would make one ridiculous."

14. "There," replied Horace, "nothing can be more inconsistent with us, than aiming at titles."

15. "For us, I grant you," replied Caroline; "but if they were hereditary, if we had been born to them, if they come to us through belted knights and high-born dames, then we might be proud to wear them. I never shall cease to regret that I was not born under a monarchy."

16. "You seem to forget," said Horace, "that all are not lords and ladies in royal dominions. Suppose your first squeak, as you call it, had been among the lower class; what then?"

17. "I did not mean to take those chances; no, I meant to be born among the higher ranks."

18. "Now, Caroline, is it not better to be born under a government where there are no such ranks, and where the only nobility is talent and virtue?"

19. "Talent and virtue," said Caroline, with a smile; "but I think wealth constitutes our nobility, and the right of abusing each other, our liberty."

20. "You are as fond of aphorisms," said Horace, "as Lavater<sup>a</sup> was."

21. "Let me ask you," said Caroline, "if our rich men, who ride in their own carriages, who have fine houses, and who count by millions, are not our great men?"

22. "They have all the greatness," said Horace, "that money can buy; but this is very limited."

23. "Well, in my opinion," said Caroline, "money is power."

24. "You mistake," said Horace, "money may be temporary power, but talent is power itself; and, when united with

---

<sup>a</sup> Lavater, (John Gaspar,) a celebrated physiognomist, born at Zurich, in 1741.

virtue, is God-like power, before which the mere man of millions quails."

25. "Well, Horace," said Caroline, "I really wish you the possession of talent, and principle, and wealth into the bargain. The latter, you think, will follow the two former, simply at your beck; you smile, but I feel as determined in my way of thinking, as you do in yours."

---

## SECTION XV.

### *Monotone.*

MONOTONE is a protracted sameness of sound on successive syllables or words.

Monotone, as here used, does not mean a succession of sounds perfectly similar, but simply that a similarity of tone, with slight modifications, prevails throughout the piece to be read.

RULE 15. Language that is grave, grand, or sublime, generally requires the monotone.

### EXAMPLES.

#### *Grave.*

1. O, the grave! the grave! It buries every error; covers every defect; extinguishes every resentment.

2. The bell strikes one. We take note of time  
But from its loss. To give it then a tongue,  
Is wise in man. As if an angel spoke,  
I feel the solemn sound. If heard aright,  
It is the knell of my departed hour.

#### *Grand.*

Then the earth shook and trembled; the foundations, also, of the hills moved, and were shaken, because he was wroth. There went up a smoke out of his nostrils, and fire out of his mouth

---

QUESTIONS. What is monotone? Does it mean a succession of sounds perfectly similar? What is the rule for monotone? Give an example.



devoured. He bowed the heavens, also, and came down, and darkness was under his feet; and he rode upon a cherub, and did fly; yea, he did fly upon the wings of the wind.

*Sublime.*

What hand unseen  
Impels me onward, through the glowing orbs  
Of habitable nature, far remote,  
To the dread confines of eternal night,  
To solitudes of vast, unpeopled space,  
The deserts of creation, wide and wild,  
Where embryo systems and unkindled suns  
Sleep in the womb of chaos? Fancy droops.  
And thought, astonished, stops her bold career.

---

EXERCISE.

1. In thoughts from the visions of the night, when deep sleep falleth on men, fear came upon me, and trembling, which made all my bones to shake. Then a spirit passed before my face; the hair of my flesh stood up. It stood still, but I could not discern the form thereof; an image was before mine eyes, there was silence, and I heard a voice, saying, Shall mortal man be more just than God? Shall a man be more pure than his Maker?

2. Wide as the world is his command,  
Vast as eternity his love;  
Firm as a rock his truth shall stand,  
When rolling years shall cease to move.

3. The high-born soul  
Disdains to rest her heaven aspiring wing,  
Beneath its native quarry. Tired of earth  
And this diurnal scene, she springs aloft

Thro' fields of air; pursues the flying storm;  
Rides on the volley'd lightning thro' the heavens,  
Or, yoked with whirlwinds, and the northern blast,  
Sweeps the long track of day.

4.                   Then high she soars  
The blue profound, and hovering round the sun,  
Beholds him pouring the redundant stream  
Of light; beholds his unrelenting sway  
Bend the reluctant planets to absolve  
The fated rounds of time.

5.                   Thence, far effused,  
She darts her swiftness up the long career  
Of devious comets. Thro' its burning signs  
Exulting, measures the perennial wheel  
Of nature, and looks back on all the stars,  
Whose blended light, as with a milky zone,  
Invests the orient. Now amazed, she views  
The empyreal waste, where happy spirits hold,  
Beyond this concave heaven, their calm abode.

6.       So spake the Son; and into terror chang'd  
His countenance, too severe to be beheld,  
And full of wrath bent on his enemies.  
At once the four spread out their starry wings,  
With dreadful shade contiguous, and the orbs  
Of his fierce chariot roll'd, as with the sound  
Of torrent floods, or of a numerous host.  
He on his impious foes right onward drove,  
Gloomy as night. Under his burning wheels,  
The steadfast empyrean shook throughout,  
All but the throne itself of God.

7.                   Full soon  
Among them he arrived; in his right hand

Grasping ten thousand thunders, which he sent  
Before him, such as in their souls infix'd  
Plagues. They, astonish'd, all resistance lost,  
All courage; down their idle weapons dropp'd; —  
O'er shields, and helmets, and helmed heads, he rode,  
Of thrones and mighty seraphim prostrate,  
That wish'd the mountains, now, might be again  
Thrown on them, as a shelter from his ire.  
Nor less on either side, tempestuous fell  
His arrows, from the fourfold visaged four;  
Distant with ages, and from the living wheels  
Distinct alike with multitude of eyes.

8. One spirit in them ruled; and every eye  
Glared lightning, and shot forth pernicious fire  
Among the accursed, that wither'd all their strength,  
And, of their wonted vigor, left them drain'd.

---

## CHAPTER VI.

### MODULATION.

MODULATION implies the variations of the voice that are heard in reading or speaking.

Good reading depends very much upon a proper modulation. When skillfully employed, it gives life, spirit, and beauty, to what would otherwise be monotonous and uninteresting.

In order for a reader or speaker to acquire a free, easy, and natural control of his vocal organs, it will be necessary, in the first place, to become perfectly familiar with all the elementary sounds. These have already been presented on a preceding page, and when uttered as there directed, must necessarily

---

QUESTIONS. What is modulation? What effect has it when skillfully employed? How may a reader acquire a free, easy, and natural control of his voice?

receive a concentration of organic effort, that will be likely to accompany their utterance when combined, and thus secure a more distinct articulation of words.

In the next place, as has also been recommended, it will be important, frequently to practice the pronunciation of such syllables and words as contain a combination of elements of difficult articulation ; and, in connection, to take up short sentences and give them all the varieties of intonation and inflections, with all the vocal keys and forms of utterance. In addition to exercises of the above character, the practice of often reading and speaking with a clear, distinct, and forcible enunciation, is also strongly recommended.

Such exercises, will not only improve the voice in all its essential requisites, but will also strengthen the lungs, invigorate the muscular system, and contribute much to bodily health.

Modulation embraces several distinct principles, among the more important of which are,—

- |                 |                       |
|-----------------|-----------------------|
| I. EXPRESSION.  | III. PERSONATION.     |
| II. TRANSITION. | IV. RHETORICAL PAUSE. |

## SECTION I.

### EXPRESSION.

EXPRESSION implies the peculiar tones of voice, and the manner of utterance expressive of the thoughts, feelings, and emotions of the reader or speaker.

Expression includes several particulars, which are important to be explained before giving any rules or directions as aids to its proper application :

- |              |              |
|--------------|--------------|
| 1. Pitch.    | 4. Stress.   |
| 2. Quantity. | 5. Movement. |
| 3. Compass.  | 6. Quality.  |

**QUESTIONS.** What will be the effect of such exercises ? What principles of modulation are introduced in this work ? What is expression ? What particulars are explained under expression ?

1. *Pitch.*

PITCH of voice refers to the *note* or *key*, on which we read or speak. .

In every person's voice, this key-note may have as many variations as the notes on the scale of music; but it is sufficient for all practical purposes, to consider it as having only *three* general distinctions.

1. The *high pitch*, as heard when the voice is raised above the ordinary conversational tone, or in calling to a person at a distance.

2. The *middle pitch*, as heard in common conversation.

3. The *low pitch*, as heard when the voice falls below the conversational tone, or in the grave under-key.

The *pitch* or *key* must always be governed by circumstances. The character of the subject, the largeness of the audience, and the space to be filled by the voice of the speaker, will be his best guide. He should not commence too abruptly on a high key, nor on one so low as scarcely to be audible at a medium distance; but, on one so graduated, as to admit sufficient compass above and below it, to enable him to rise and fall with ease, and thus, without any unnatural effort, to be heard by the entire audience.

2. *Quantity.*

QUANTITY is here used to signify the *volume* or *loudness* with which one speaks on the same key or pitch.

Learners frequently suppose that *loudness* means a higher note, and when requested to "speak louder," immediately raise the key, without increasing the quantity. A person may, however, speak loud or soft on the same note or key. Almost any

---

QUESTIONS. What is pitch? How many general distinctions has pitch? What are they? What is the best guide to an appropriate pitch in reading or speaking? What caution is here given? What is quantity? What mistake do learners sometimes make in regard to it?

voice, although naturally weak and feeble, may, by proper exercise, be so trained, that the utterance of sentences can be given with rotundity and fullness, as well as comparative ease. To gain this point, it will be necessary to practice repeating sentences on the same key, but with a gradual increase in the volume of sound at each repetition.

To illustrate this, the following sentence may first be spoken in a very feeble voice, and then repeated on the same pitch, doubling the quantity at each repetition. The dots at the end of the sentence, exhibit to the eye the increase of volume at each reading.

Banished from Rome ! .

Banished from Rome ! .

Banished from Rome ! ●

Banished from Rome ! ●

Banished from Rome ! ●

Banished from Rome ! ●

### 3. *Compass of Voice.*

COMPASS of voice in reading or speaking, includes both the *power* or *capacity* to range above and below the governing key-note, and the requisite degree of *force* and *volume* in delivery.

It comprises every variety of force and volume, and every distinction of tone on the ascending and descending scale of sounds, so far as a clear and distinct articulation can be preserved. Hence, the cultivation of the voice in this respect, should in no case, be neglected. It is of the utmost importance to the public speaker, and he should spare no pains to acquire so perfect a control of his voice, that he can adapt it to all kinds of composition, from language involving the most

---

**Questions.** How may rotundity and fullness of voice be acquired? What exercise is recommended? What is compass of voice? What does it comprise? What is said of its importance?

spirited sentiment and emotions, to the grave, dignified, and solemn.

To aid in accomplishing this desirable end, the student should be exercised in pronouncing *short sentences* on a key as low as distinct, articulate utterance can be made, and required to repeat them with increased elevation of voice, till the highest note of distinct articulation is reached. It may also be useful to reverse the order, beginning on the highest key, and gradually descending to the lowest.

#### EXAMPLES.

We have opened our doors to emigrants. | Our invitation has been accepted. | Thousands have come at our bidding. | Thousands more are on the way.

#### 4. *Stress.*

STRESS has particular reference to the *force* or *impulse* of utterance, and characterizes sound as *forcible*, *faint*, or *median*.

Stress of voice on emphatic words, necessarily modifies the rate of utterance. Emphatic force is always designed to mark the sense; and a good reader or speaker, in uttering words peculiarly significant, naturally pronounces them more forcibly, protracting the sound, more or less, in accordance with the spirit of their import.

#### 5. *Movement.*

MOVEMENT refers to the *time* or *rate* of uttering words and sentences.

It may be *quick*, *moderate*, or *slow*, according to the character of the composition to be read.

---

QUESTIONS. How may compass of voice be acquired? What is stress? How does it characterize sound? What is said of the influence and importance of stress? What is movement? What are its distinctions?

The open vowel sounds\* may be more or less protracted, thus varying the time of utterance so as to correspond with the sentiment to be expressed, or the emotions of the speaker.

The movement should never be so rapid as to strain the attention of the hearers to catch every thought, as it is uttered; nor so slow, as to pain them by anticipating what is to come. The character and sentiment of the piece, good taste, and a sound judgment, will suggest that rate of utterance, which, according to circumstances, is most appropriate.

For an exercise on movement, the pupil may read the following lines as slowly as possible, without a drawling tone, and then repeat them, gradually increasing the *rate* of utterance at each repetition, until articulation becomes indistinct.

#### EXAMPLES.

Trust not your treasures to the waves. | Throw not your compass and chart into the ocean. | Do not believe its billows will waft you into port.

#### 6. *Quality of the Voice.*

THE QUALITY of the voice has reference to the tones; and it is commonly designated by the terms rough, smooth, harsh, soft, full, slender, musical, shrill, nasal, or guttural.

The cultivation of the qualities of the voice, so as to give it a just adaptation to all the different characters of style, sentiment, passion, and emotion, is somewhat difficult; yet much may be done by duly considering the spirit and circumstances which dictated the language to be read or spoken, and thereby, so enlisting the feelings, as to inspire emotions similar to those

---

\* Open vowel sounds are those which are most easily protracted; as in *deplôre*.

---

QUESTIONS. What are open vowel sounds? What caution is given in regard to movement? What exercise is recommended? What is meant by the quality of the voice? What terms are used to designate it? How may the qualities of the voice be improved?



of the writer, and lead to appropriate tones of voice and manner of utterance.

Special rules, for reading the different styles of composition, will hereafter be given in connection with appropriate exercises illustrating them.

### EXERCISES FOR CULTIVATING THE VOICE.

The following exercises are introduced for the purpose of cultivating the voice. The sentences are divided by bars, into clauses of suitable length to be uttered at once; and the teacher may pronounce each clause, on such key, and with such intensity, volume, and quality of voice as he chooses, requiring the class to pronounce it after him in the same manner.

#### 1. *A Full, Strong Whisper.*

But hush! hark! | step softly! | All's hush'd as midnight,  
yet. | Make no noise. | Be silent.

#### 2. *Low and Soft.*

They are sleeping! | Who are sleeping? |  
Pause a moment — softly tread; |  
Anxious *friends* are fondly keeping  
*Vigils* by the sleeper's bed! |  
Other hopes have all forsaken, |  
One remains — | that slumber deep; |  
Speak not, lest the slumberer waken  
From that sweet, that saving sleep.

#### 3. *Slow, Soft, and Plaintive.*

Slowly and sadly we laid him down, |  
From the field of his fame, fresh and gory; |

[ **Questions.** For what are these exercises introduced? How should they be used?

We carv'd not a line, | we raised not a stone, |  
But we left him alone in his glory.

4. *Deep Undertone.*

1. Silence how dead, | and darkness how profound ! |  
The glooms of night | brood o'er a slumb'ring world.

5. *Subdued Monotone.*

Night gathers slowly around me ; | the long night of darkness and death. | Within mine eye the light of life is fading, | as the day is slowly melting from the darkening sky.

6. *Low Key, and Full Volume.*

Father, | thy hand  
Hath reared these venerable columns ; | thou  
Didst weave this verdant roof. | Thou didst look down  
Upon the naked earth, | and, forthwith, rose  
All these fair ranks of trees. | They,\* in thy sun,  
Budded, | and shook their green leaves in the breeze, |  
And shot toward heaven.

7. *Median Key.*

Pleasure is a shadow ; | wealth is vanity ; | and power is a pageant ; | but *knowledge* is intrinsic enjoyment, | perennial fame, | unlimited space, | and infinite duration. | In the performance of its sacred office, it fears no danger, | spares no expense, | omits no exertion. | It scales the mountain, | looks into the volcano, | dives into the ocean, | perforates the earth, | wings its flight into the skies, | encircles the globe, | explores sea and land, | contemplates the distant, | examines the minute, | comprehends the great, | and ascends the sublime. | No place, too remote for its grasp, | no heavens, too exalted for its touch.

8. *High Key, Ample Volume and Compass.*

1. Fight, gentlemen of England! | Fight, bold yeomen! |  
 Draw, archers, | draw your arrows to the head; |  
 Spur your proud horses hard, | and ride in blood. |  
 Advance our standards. | Set upon our foes; |  
 Upon them! — | Victory sits on our helms. |

2. From Luctra<sup>a</sup> to Marathon,<sup>b</sup> every inch of ground responds to you — | cries to you — for vengeance! | liberty! | glory! | virtue! | country! | These voices, which tyrants cannot stifle, | demand — not words, | but steel. | 'Tis here! | receive it! | Arm! | let the thirsting earth at length be refreshed with the blood of her oppressors! | What sound more awakening to the brave than the clank of his country's fetters? | Should the sword ever tremble in your grasp, — | remember yesterday, | think of to-morrow! | think of your sires, | your wives, | your sons, | your country, | and shout *liberty!* | **LIBERTY!**

9. *High Key and Rapid Movement.*

1. Awake! awake! | Ring the alarm-bell, | murder! treason! treason!

2. Arm, warriors, arm for fight. | Let each  
 His adamantine coat gird well, | and each  
 Fit well his helm, | gripe fast his orb'd shield.

10. *Shouting.*

Let loud Echo from her circling hills,  
 Sound **FREEDOM**, | till the undulation **shake**  
 The bounds of utmost Sweden!

11. *Hurry and Haste.*

More rapid than eagles, his coursers they came! |  
 And he whistled, and shouted, and called them by name! |

---

<sup>a</sup> Luctra, a town in Greece. <sup>b</sup> Marathon, a town in Greece, famous for the victory of Miltiades over the Persians, 490, B. C.

Now, Dasher! now, Dancer! now, Prancer! now, Vixen! |  
 On, Comet! on, Cupid! on, Donder and Blitzen — |  
 To the top of the porch! to the top of the wall! |  
 Now, dash away! dash away! dash away, all! |

12. *Transition, Median and Vehement.*

First came renowned Warwick,<sup>a</sup>  
 Who cried aloud, | "*What scourge for perjury*  
*Can this dark monarchy afford false Clarence?*"<sup>b</sup> |  
 And so he vanished. | Then came wand'ring by  
 A shadow like an angel, | with bright hair  
 Dabbled in blood; | and he shriek'd out, aloud,— |  
 "CLARENCE is come — | *false, fleeting, perjured Clarence;* |  
 SEIZE on him, ye furies, | *take him to your torments.*"

GENERAL EXERCISES ON MODULATION.

EXERCISE I.

RULE 1. Language, unattended with strong emotions, as most narrative, descriptive, and historical writings, should be read on the middle pitch, in a natural and conversational tone, with smooth utterance, median movement, and varied inflections.

A NARROW ESCAPE.—PARLEY'S MAGAZINE.

*Narrative.*

1. In August, 1786, two young men, near the Slate-creek iron-works in Kentucky, by the names of Yates and Downing,

<sup>a</sup> Warwick, (Richard Nevil,) called the king-maker. He was killed in battle, in 1471. <sup>b</sup> Clarence, son-in-law of Warwick. He was put to death by his brother, Edward IV., king of England.

QUESTION. What is the rule for reading narrative, descriptive, and historical writings?

set out together in pursuit of a horse which had strayed into the woods. Toward evening, they found themselves six or seven miles from home, and, at that time, exposed to danger from the Indians. Downing even began to fancy he heard the crackling of sticks in the bushes behind them; but Yates, who was somewhat experienced as a hunter, only laughed at his fears.

2. Downing, however, was not satisfied. He still thought that the Indians were following them, and, at last, determined to find out. Gradually slackening his pace, he allowed Yates to get several rods before him; and, immediately after descending a little hill, he suddenly sprung aside and hid himself in a thick cluster of whortleberry-bushes. Yates was humming over a song just at the time, and did not think of Downing, or the Indians, any more for several minutes.

3. No sooner was he out of sight, than Downing saw two savages come out of a cane-brake, and look cautiously after Yates. Fearful that they had seen him secrete himself, he determined to fire on them; but his hand was so unsteady that he discharged his gun without taking aim, and then ran. When he had run ten or twelve rods, he met Yates, who, having heard the report of the gun, was coming back to inquire what was the matter. The Indians were now in full pursuit, and Yates was glad to run with Downing.

4. Just at this place, the road divided, and at some distance further on, the divisions came together again. Yates and Downing took one road, and the two Indians, probably to get ahead of them, took the other. The former, however, reached the junction of the two roads first. But, coming nearly at the same time to a deep gully, Downing fell into it, while the Indians, who crossed it a little lower down, not observing his fall, kept on after Yates.

5. Here Downing had time to reload his gun, but he did not

think of it; for he was busy in climbing up on the banks of the ditch to learn the fate of his companion. To his surprise, he saw one of the Indians returning to search for him. What should he do now? His gun was no longer of use, so he threw it aside, and again plied his heels, with the Indian after him.

6. Coming at length to a large poplar-tree which had been blown up by the roots, he ran along the body of the tree upon one side, while the Indian followed on the other to meet him at the root. It happened, however, that a large bear was lying with her cubs in a bed which she had made at the root of the tree, and as the Indian reached the spot a moment first, she sprang upon him, and a prodigious uproar took place.

7. The Indian yelled, and stabbed with his knife; the bear growled, hugged him more closely, and endeavored to tear him; while Downing, not anxious to stand long to see the battle, took to his heels with new courage, and finally reached home in safety, where Yates, after a hot chase, had arrived some time before.

---

## EXERCISE II.

### A FOREST ON FIRE.—AUDUBON.<sup>a</sup>

#### *Descriptive Narration.*

1. We were sound asleep one night in a cabin about a hundred miles from this, when about two hours before day, the snorting of horses and lowing of the cattle which I had ranging in the woods, suddenly awakened us. I took my rifle, and went to the door to see what beast had caused the hubbub, when I was struck by the glare of light reflected on all the trees before me, as far as I could see through the woods. My

---

<sup>a</sup> Audubon, (John James.) a celebrated ornithologist.

horses were leaping about, snorting loudly, and the cattle ran among them in great consternation.

2. On going to the back of the house, I plainly heard the crackling made by the burning brush-wood, and saw the flames coming toward us in a far-extended line. I ran to the house, told my wife to dress herself and the child as quickly as possible, and take the little money we had, while I managed to catch and saddle two of the best horses. All this was done in a very short time, for I guessed that every moment was precious to us.

3. We then mounted our horses, and made off from the fire. My wife, who is an excellent rider, stuck close to me; and my daughter, who was then a small child, I took in one arm. When making off, as I said, I looked back and saw that the frightful blaze was close upon us, and had already laid hold of the house. By good luck there was a horn attached to my hunting clothes, and I blew it to bring after us, if possible, the remainder of my live stock, as well as the dogs. The cattle followed for a while; but before an hour had elapsed, they all ran, as if mad, through the woods, and that was the last of them. My dogs, too, although at all other times extremely tractable, ran after the deer, that in great numbers sprang before us, as if fully aware of the death that was so rapidly approaching.

4. We heard blasts from the horns of our neighbors, as we proceeded, and knew that they were in the same predicament. Intent on striving to the utmost to preserve our lives, I thought of a large lake, some miles off, which might possibly check the flames; and, urging my wife to whip up her horse, we set off at full speed, making the best way we could over the fallen trees, and the brush heaps, which lay like so many articles placed on purpose to keep up the terrific fires, that advanced with a broad front upon us.

5. By this time, we could feel the heat; and we were afraid

that our horses would drop down every instant. A singular kind of breeze was passing over our heads, and the glare of the atmosphere shone over the daylight. I was sensible of a slight faintness, and my wife looked pale. The heat had produced such a flush in the child's face, that when she turned toward either of us, our grief and perplexity were greatly increased. Ten miles, you know, are soon gone over on swift horses; but, notwithstanding this, when we reached the borders of the lake, covered with sweat and quite exhausted, our hearts failed us.

6. The heat of the smoke was insufferable, and sheets of blazing fire flew over us in a manner beyond belief. We reached the shore, however, coasted the lake for a while, and got round to the lee-side. There we gave up our horses, which we never saw again. Down among the rushes we plunged, by the edge of the water, and laid ourselves flat, to wait the chance of escaping from being burned or devoured. The water refreshed us, and we enjoyed the coolness.

7. On went the fire, rushing and crashing through the woods. Such a night may we never again see! The heavens themselves, I thought, were frightened; for all above us was a red glare, mixed with clouds and smoke, rolling and sweeping away. Our bodies were cool enough, but our heads were scorching; and the child, who now seemed to understand the matter, cried so as nearly to break our hearts.

8. The day passed on, and we became hungry. Many wild beasts came plunging into the water beside us, and others swam across to our side, and stood still. Although faint and weary, I managed to shoot a porcupine, and we all tasted its flesh. The night passed, I cannot tell you how. Smoldering fires covered the ground, and the trees stood like pillars of fire, or fell across each other. The stifling and sickening smoke still rushed over us, and the burnt cinders and ashes fell thick about



us. How we got through that night, I really cannot tell; for about some of it, I remember nothing.

9. When morning came, all was calm; but a dismal smoke still filled the air, and the smell seemed worse than ever. What was to become of us, I did not know. My wife hugged the child to her breast, and wept bitterly; but God had preserved us through the worst of the danger, and the flames had gone past, so I thought it would be both ungrateful to him, and unmanly, to despair now. Hunger once more pressed upon us, but this was soon remedied. Several deer were standing in the water, up to the head, and I shot one of them. Some of its flesh was soon roasted; and after eating it, we felt wonderfully strengthened.

10. By this time, the blaze of the fire was beyond our sight, although the ground was burning in many places, and it was dangerous to go among the burnt trees. After resting awhile, and trimming ourselves, we prepared to commence our march. Taking up the child, I led the way over the hot ground and rocks; and after two weary days and nights, during which we shifted in the best manner we could, we at last reached the hard woods, which had been free from the fire. Soon after, we came to a house, where we were kindly treated. Since then, I have worked hard and constantly as a lumberman; and, thanks to God, we are safe, sound, and happy!

---

### EXERCISE III.

AN ATTEMPT TO TAKE GENERAL WASHINGTON.—ANON.

#### *Historical Narration.*

1. When the American army was stationed at West Point, during the Revolutionary war, the British head-quarters were not many miles distant, on the Hudson. General Washington had an intimate acquaintance residing not far from the army,

in whose family he enjoyed the kindest hospitality. This friend was once thought to have espoused the interests of the British, but it was believed he had now taken a decided stand in favor of America; yet he professed the strictest neutrality, alleging as his reason, his years and dependent family.

2. During the intimacy of the General, it was rumored in the American army, that his friend had often been seen returning from the British camp. Washington seemed to disregard the account; for he never ceased to visit the family, and apparently mingled as cordially with the host as if no suspicion had crossed his mind. At length, one day as the General was taking his leave, his friend earnestly requested him to dine with him the following afternoon, emphatically naming the hour of two, as the moment of expecting him. He reminded him of the uncommon delight which his intimacy conferred; begged him to lay aside every formality, and regard his house as his home; and hinted that he feared the General did not consider it in that light, as the guard that always accompanied him, seemed to indicate he was not visiting a friend.

3. "By no means, dear sir!" exclaimed the worthy patriot; "and, as a proof of the confidence which I repose in you, I will visit you alone to-morrow; and I pledge my sacred word of honor, that not a soldier shall accompany me." "Pardon me, General," cried the host;—"but why so serious on so trifling a subject? I merely jested." "I am aware of it," said the hero smiling; "but what of that? I have long considered the planting of these outposts unnecessary, inasmuch as they may excite the suspicion of the enemy; and although it be a trifle, that trifle shall not sport with the friendship you indulge for me." "But then—the hour, General?" "O, yes; two o'clock, you said." "Precisely," returned the other.

4. At one o'clock on the following day, the General mounted his favorite horse, and proceeded alone upon a by-road which conducted him to the hospitable mansion. It was about half an hour before the time, and the bustling host received him with open arms, in addition to the greetings of the delighted family. "How punctual, kind sir!" exclaimed the warm-hearted friend. "Punctuality," replied Washington, "is an angel virtue, embracing minor as well as important concerns. He that is not punctual with a friend, may doubt his integrity."

5. The host started; but, recovering himself, he added;—"Then yours is a proof that we enjoy your fullest confidence." Washington proposed a promenade upon the piazza, previous to the dinner. It overlooked a rough country several miles in extent; fields of grain, here and there sweeping beneath the sides of bleak hills, producing nothing but rocks and grass; shallow rivulets of water flowing along the hollow of the uneven waste, then hidden by woodlands intercepting a prospect of the country beyond; spotted, now and then, with silver glimpses of the Hudson stealing through the sloping grounds below, and checkered, on both sides, by the dim, purple highlands, frowning sometimes into hoary battlements, and tapering again into gentle valleys, hardly illuminated by the sun.

6. "This is fine, bold scenery!" exclaimed the General, apparently absorbed in the beauty of the prospect. "Yes, sir," replied his friend, looking wistfully around, as if expecting some one's approach; but, catching the piercing glance of Washington, his eyes were fastened confusedly on the floor. "I must rally you, my friend," observed the General; "do you perceive yonder point, that boldly rises from the water, and suddenly is lost behind that hill which obstinately checks the view?" "I do," replied the absent listener, engaged apparently in something else than the subject of inquiry. "There," continued the hero, "my enemy lies encamped; and were it

not for a slight mist, I could almost fancy that I perceive his cavalry moving; but hark! that cannon! Do you not think it proceeds from the head-quarters of the enemy?"

7. While pointing out to his friend the profile of the country, the face of the latter was often turned the opposite way, seemingly engrossed in another object immediately behind the house. He was not mistaken; it was a troop, seemingly of British horse, that were descending a distant hill, winding through a labyrinth of numerous projections and trees, until they were seen galloping through the valley below; and then again they were hidden by a field of forest that swelled along the bosom of the landscape.

8. "Would it not be strange," observed the General, apparently unconscious of the movements behind him, "that after all my toils, America should forfeit her liberty?" "Heaven forbid!" said his friend, becoming less reserved, and entering more warmly into the feelings of the other. "But," resumed Washington, "I have heard of treachery in the heart of one's own camp; and, doubtless, you know that it is possible 'to be wounded even in the house of one's friend.'"

9. "Sir," demanded the downcast host, unable to meet the searching glance of his companion, "who can possibly intend so daring a crime?" "I only meant," replied the other, "that treachery was the most hideous of crimes; for, Judas-like, it will even sell its Lord for money!" "Very true, dear sir," responded the anxious host, as he gazed upon a troop of British horse, winding round the hill, and riding, with post-haste, toward the hospitable mansion.

10. "Is it two o'clock yet?" demanded Washington, "for I have an engagement this afternoon at the army, and I regret that my visit must, therefore, be shorter than intended." "It lacks a full quarter yet," said his friend, seeming doubtful of his watch, from the arrival of the horsemen. "But, bless me,

sir! what cavalry are those that are so rapidly approaching the house?" "Oh, they may possibly be a party of British light-horse," returned the General, coolly, "which mean no harm; and, if I mistake not, they have been sent for the purpose of protecting me."

11. As he said this, the captain of the troop was seen dismounting from his horse; and his example was followed by the rest of the party. "General!" returned the other, walking to him very familiarly, and tapping him on the shoulder, "General, you are my prisoner!" "I believe not," said Washington, looking calmly at the men who were approaching the steps; "but, friend," exclaimed he, slapping him in return on the arm, "I know that you are mine! Here, officer, carry this treacherous hypocrite to the camp, and I will make him an example to the enemies of America."

12. The British general had secretly offered an immense sum to this man, to make an appointment with the hero at two o'clock, at which time he was to send a troop of horse, to secure him in their possession. Suspecting his intentions, Washington had directed his own troop to habit themselves as English cavalry, and arrive half an hour, precisely, before the time when he was expected.

13. They pursued their way to the camp, triumphing at the sagacity of their commander, who had so astonishingly defeated the machinations of the British general. But the humanity of Washington prevailed over his sense of justice. Overcome by the tears and prayers of the family, he pardoned his treacherous friend, on condition of his leaving the country forever; which he accordingly did; and his name sunk in oblivion.

## EXERCISE IV.

**RULE 2.** Didactic and argumentative compositions should be read with a firm and impressive utterance, the pitch, movement, and inflections varying with the emotions.

—

VALUE OF THE SABBATH TO YOUNG MEN.—BARNES.

*Didactic.*

1. There is no more interesting object of contemplation than a young man when he is about entering on life. Those of us who have passed through that season, have a melancholy pleasure in looking back to it in our own lives, and in comparing our hopes and prospects as we looked out on the world, with what we have found to be the reality; and we cannot but feel that we have a sort of right to come and tell those who are just beginning the world, how we felt; what plans we formed; what mistakes we made; how these mistakes might have been avoided, and what we have found the world to be.

2. A young man, just entering on life, embarks on an unknown and a perilous voyage. If the interest of the fact itself will not suffer by the comparison, his condition may be likened to that of a ship that has never yet tried the waves and storms, as it first leaves the port. This world, so full of beautiful things, furnishes few objects so lovely as such a vessel, when, with her sails all spread, and with a propitious breeze, she sails out of the harbor.

3. But who can tell what that vessel is to encounter; into what unknown seas she may yet be drifted; between what masses of ice she may be crushed; on what hidden rocks she may impinge; what storms may whistle through her shrouds,

---

**Question.** What is the rule for reading didactic and argumentative compositions?

and carry away her tall masts; or on what coasts her broken timbers may be strewed? Now, as the waves gently tap her sides, nothing can be more beautiful, or more safe; but storms arise on that ocean which now looks so calm, and in those storms her beautifully modeled form, her timbers framed together to defy the tempest, her ropes and her canvas, will avail nothing; and if she is saved, none but He can do it who "rides on the whirlwind and directs the storm."

4. A young man enters on the perilous voyage of life. We come to recommend the Sabbath to him as adapted to be a means of security in that dangerous way. The Sabbath presents itself to a young man, as it does to all others, in two aspects;—as a day of *rest* from worldly toil and care, and a day of *leisure* to be employed in higher and nobler pursuits.

5. Its *primary* aspect is that of a day of rest from worldly toil. It meets man at a season in which the cares of life are to be suspended. The plow is to be left standing in the furrow; the store is to be closed; the sound of the hammer and of the mill is to be hushed; the loom is to stand still; the voice of worldly amusements is to die away; the marts of commerce, thronged on other days, are to be vacated; the judge is to descend from the bench; the noise of debate in the halls of legislation is to cease; the lawyer is to lay aside his brief; the wayfaring man is to pause in his journey; and the streets of the usually crowded capital, and of the busy village, are to unite in solemn stillness with the remote hamlet, and with the lonely cottage standing far from the busy haunts of men, in a suspension from the toils and agitations which pertain to this world.

6. The elementary notion is that of *rest* from worldly toils and cares; rest, for the body; rest, for the wearied mind. If the body has been worn down with fatigue through other days, by traveling, or by hard labor at the plow or the forge; if the

intellect has been exhausted by distracting mercantile pursuits, or by conflicts at the bar, or by stern application in the pursuits of science; if the passions have been lashed into excitement amidst the storms of political strife; if the affections of the heart have been jarred and dislocated in the jostlings and conflicts of the world; if the memory has been taxed by severe mental effort; the Sabbath is designed to furnish for each and all these, a season for repose.

7. The *other* aspect, in which the Sabbath meets man, is that of a day to be devoted to other than worldly pursuits. We have other interests than those which are connected with mere *labor*, whether of body or mind. We sustain other relations than those which pertain to "business," to gold, to honor, to pleasure. We have not only a body, but a soul; not only an intellect, but a heart; not only an imagination, but a conscience. We are not merely working animals, but are intelligent and accountable moral agents; we live not only here, but we are to live hereafter; we are not only plowmen, machinists, merchants, lawyers, physicians, ministers of religion, professors, and teachers, but we are sons, brothers, husbands, fathers; we are not only men with understandings, but men with sympathies and affections, in a world, too, where there is the amplest room for the play of all our faculties.

8. Our Maker has formed no susceptibility of the soul which he has not designed should be developed, and for whose development, in just proportions, he has not made ample arrangements. The bodily powers, the muscles, the organs of sense, the whole frame, the intellect, the memory, the imagination, the social affections, the sympathetic powers, he designs should be fully developed. He would not have the one stinted, that the other may expand to a monstrous growth; he would not have us mere intellectual beings, cultivating the mind for purposes of cunning and self-glory.



9. There is not a faculty of our nature, pertaining to body or mind; demonstrative or imaginative; individual or social; binding us to home and kindred, or to the world at large; uniting us to this world or to the next—or to distant worlds, which it is not designed that we should cultivate if we would secure the perfection of our being.

---

### EXERCISE V.

#### INDUSTRY NECESSARY TO GENIUS.—KNOX.

##### *Argumentative.*

1. From the revival of learning to the present day, every thing that labor and ingenuity can invent, has been produced to facilitate the acquisition of knowledge. But, notwithstanding all the Introductions, the Translations, the Annotations, and the Interpretations, I must assure the student that industry,—great and persevering industry,—is absolutely necessary to secure any very valuable and distinguished improvement. Superficial qualifications are, indeed, obtained at an easy price of time and labor; but superficial qualifications confer neither honor, emolument, nor satisfaction.

2. The pupil may be introduced, by the judgment and the liberality of his parents, to the best schools, the best tutors, the best books; and his parents may be led to expect, from such advantages alone, extraordinary advancement. But these things are all extraneous. The mind of the pupil must be accustomed to submit to labor; sometimes to painful labor.

3. The poor and solitary student, who has never enjoyed any of these advantages, but in the ordinary manner, will, by his own application, emerge to merit, fame, and fortune; while the indolent, who has been taught to lean on the supports which opulence supplies, will sink into insignificance.

4. I repeat, that the first great object is, to induce the mind to work within itself; to think long and patiently on the same subject; and to compose in various styles, and in various meters. It must be led, not only to bear, but to seek occasional solitude. If it is early habituated to all these exercises, it will find its chief pleasure in them; for the energies of the mind affect it with the finest feelings.

5. But is industry, such industry as I require, necessary to genius? The idea that it is *not* necessary, is productive of the greatest evils. We often form a wrong judgment in determining who is, and who is not, endowed with this noble privilege. A boy who appears lively and talkative, is often supposed by his parents to be a genius. He is suffered to be idle, for he is a genius; and genius is only injured by application.

6. Now it usually happens, that the very lively and talkative boy is the most deficient in genius. His forwardness arises from a defect in those fine sensibilities, which, at the same time, occasion diffidence, and constitute genius. He ought to be inured to literary labor; for, without it, he will be prevented by levity and stupidity, from receiving any valuable impressions.

7. Parents and instructors must be very cautious how they dispense with diligence, from an idea that the pupil possesses genius sufficient to compensate for the want of it. All men are liable to mistake in deciding on genius at a very early age; but parents, more than all, from their natural partiality. On no account, therefore, let them dispense with close application. If the pupil has genius, this will improve and adorn it; if he has not, it is confessedly requisite to supply the defect.

8. What is genius worth without knowledge? But is a man ever born with knowledge? It is true that one man is born with a better capacity than another for the reception and retention of ideas; but still the mind must operate in collecting, arranging, and discriminating those ideas which it receives.

9. I most anxiously wish, that due attention may be paid to my exhortations in recommending great and exemplary diligence. All that is excellent in learning depends on it; and without it, no sound literary attainments can be reached.

---

### EXERCISE VI.

**RULE 3.** Language of declamation, as public speeches, orations, and the like, should be read with a distinct and forcible utterance, the pitch and movement varying according to the intensity of the emotions. The falling inflection usually prevails.

---

#### THE DIGNITY OF HUMAN NATURE.—ANON.

##### *Extract from an Oration.*

1. Guided by reason, man has traveled through the abstruse regions of the philosophic world. He has originated rules by which he can direct the ship through the pathless ocean, and measure the comet's flight over the fields of unlimited space. He has established society and government. He can aggregate the profusions of every climate, and every season. He can meliorate the severity, and remedy the imperfections of nature herself.

2. By imagination, man seems to verge toward creative power. Aided by this, he can perform all the wonders of sculpture and painting. He can almost make the marble speak. He can almost make the brook murmur down the painted landscape. Often, on the pinions of imagination, he soars aloft where the eye has never traveled; where other stars glitter on the mantle of night, and a more effulgent sun lights up the blushes of morning. Flying from world to world, he,

gazes on all the glories of creation; or, lighting on the distant margin of the universe, darts the eye of fancy over the mighty void, where power creative never yet has energized; where existence still sleeps in the wide abyss of possibility.

3. By imagination, he can travel back to the source of time; converse with the successive generations of men, and kindle into emulation while he surveys the monumental trophies of ancient art and glory. He can sail down the stream of time, until he loses "sight of stars and sun, by wandering into those retired parts of eternity, where the heavens and the earth shall be no more."

4. To these unequivocal characteristics of greatness in man, let us adduce the testimony of nature herself. Surrounding creation subserves the wants, and proclaims the dignity of man. For him, day and night visit the world. For him, the seasons walk their splendid round. For him, the earth teems with riches, and the heavens smile with beneficence.

5. All creation is accurately adjusted to his capacity for bliss. He tastes the dainties of festivity, breathes the perfumes of morning, revels on the charms of melody, and regales his eye with all the painted beauties of vision. Whatever can please, whatever can charm, whatever can expand the soul with ecstasy of bliss, allures and solicits his attention. All things beautiful, all things grand, all things sublime, appear in native loveliness, and proffer man the richest pleasures of fruition.

---

#### PITT'S SPEECH.

##### *An Argumentative Appeal.*

1. I CANNOT, my lords, I WILL NOT join in congratulation on misfortune and disgrace. This, my lords, is a perilous and tremendous moment; it is not a time for adulation; the

smoothness of flattery cannot save us in this rugged and awful crisis. It is now necessary to instruct the throne in the language of TRUTH. We must, if possible, dispel the darkness and delusion which envelop it, and display, in its full danger and genuine colors, the ruin which is brought to our doors.

2. Can ministers still presume to expect support in their infatuation? Can parliament be so dead to its dignity and duty, as to give their support to measures thus obtruded and forced upon them? Measures, my lords, which have reduced this great and flourishing empire to scorn and contempt. But yesterday, "and England might have stood against the world;—now, none so poor to do her reverence."

3. The people, whom we at first despised as *rebels*, but whom we now acknowledge as *enemies*, are abetted against you, supplied with every military store, their interest consulted, and their ambassadors entertained, by your inveterate enemy; and our ministers do not, and dare not interpose with dignity and effect. The desperate state of our army abroad is in part known.

4. No man more highly esteems and honors the English troops than I do. I know their virtues and their valor; I know they can achieve any thing except impossibilities; and I know that the conquest of English America is an impossibility. You *cannot*, my lords, you CANNOT conquer America. What is your present situation there? We do not know the worst, but we know that in three campaigns we have done nothing, and suffered much.

5. In this alarming crisis, I come with this paper in my hand to offer you the best of my experience and advice; which is, that an humble petition be presented to his majesty, beseeching him, that in order to open the way toward a

happy settlement of the dangerous troubles in America, it may graciously please him, that immediate orders be given to General Gage,<sup>a</sup> for removing his majesty's forces from the town of Boston. This, my lords, upon the most mature and deliberate grounds, is the best advice I can give you at this juncture.

6. And I call upon that right reverend and this most learned bench, to vindicate the religion of their God, to support the justice of their country. I call upon the bishops, to interpose the unsullied sanctity of their lawn,—upon the judges, to interpose the purity of their ermine, to save us from pollution. I call upon the honor of your lordships, to reverence the dignity of your ancestors, and to maintain your own. I call upon the spirit and humanity of my country, to vindicate the national character.

7. You may swell every expense, and strain every effort, accumulate every assistance, and extend your traffic to the shambles of every German despot; your attempts, forever, will be vain and impotent; doubly so, indeed, from this mercenary aid on which you rely; for it irritates to an incurable resentment the minds of your adversaries, to overrun them with the mercenary sons of rapine and plunder, devoting them and their possessions to the rapacity of hireling cruelty. If I were an American, as I am an Englishman, while a foreign troop remained in my country, I *never* would lay down my arms — NEVER, NEVER, NEVER.

---

[<sup>a</sup> General Gage, the last governor of Massachusetts appointed by the king, and, for a short time, commander-in-chief of the British forces, at the commencement of the Revolution.

## EXERCISE VII.

**RULE 4.** Tender emotion, pathetic and plaintive language, should be uttered in a soft and subdued tone of voice, with rather a slow movement, and a prevailing rising inflection.

*Tender Emotion.*

1. Heard ye the whisper of the breeze,  
As soft it murmured by,  
Amid the shadowy forest-trees?  
It tells, with meaning sigh,  
Of the bowers of bliss on that viewless shore,  
Where the weary spirit shall sin no more.
2. While sweet and low in crystal streams  
That glitter in the shade,  
The music of an angel's dreams  
On bubbling keys are play'd;  
And their echoes breathe, with a mystic tone,  
Of that home where the loved and the lost are gone.
3. And when at evening's silent hour,  
We stand on Ocean's shore,  
And feel the soul-subduing power  
Of its mysterious roar,  
There's a deep voice comes from its pearly caves,  
Of that land of peace which no ocean laves.
4. And while the shadowy vale of night,  
Sleeps on the mountain side,  
And brilliants of unfathomed light

---

**QUESTIONS.** What is the rule for tender emotion, pathetic and plaintive language? What emotions are exemplified under this rule?

Begem the concave wide,  
There 's a spell, a power, of harmonious love,  
That is beckoning mute to the realms above.

5. And Earth, in all her temples wild  
Of mountain, rock, and dell,  
Speaks with maternal accents mild,  
Our doubting fears to quell,  
Of another shore, and a brighter sphere,  
Where we haste on the wings of each flying year.

6. On nature's bright and pictured scroll,  
A speaking language see;  
A pantomime the seasons roll,  
Of glorious imagery,  
That reveal a *life* in this fading clay,  
That shall wake again to a brighter day.

---

*Pathetic and Plaintive.*

1. Ha! let me see her; alas! she 's cold;  
Her blood is settled; and her joints are stiff;  
Life and these lips have long been separated;  
Death lies on her, like an untimely frost  
Upon the sweetest flower of the field.
2. Sleep on—sleep on—above thy corse  
The winds their Sabbath keep,—  
The wave is round thee, and thy breast  
Heaves with the heaving deep;  
O'er thee, mild eve her beauty flings,  
And there the white gull lifts her wings;  
And the blue halcyon loves to lave  
Her plumage in the holy wave.



3. Sleep on—thy corse is far away,  
 But love bewails thee yet;  
 For thee the heart-wrung sigh is breathed,  
 And lovely eyes are wet;—  
 And she, the young and beauteous bride,  
 Her thoughts are hovering by thy side,  
 As oft she turns to view with tears  
 The Eden of departed years.

4. Morar! thou art low indeed; thou hast no mother to mourn thee; no maid with her tears of love. Dead is she that brought thee forth; fallen is the daughter of Morglan. Who, on his staff, is this? Who this, whose head is white with age, whose eyes are galled with tears, who quakes at every step? It is thy father, O Morar! the father of no son but thee.

5. Weep, thou father of Morar! weep; but thy son heareth thee not. Deep is the sleep of the dead; low their pillow of dust. No more shall he hear thy voice, no more awake at thy call. When shall it be morn in the grave, to bid the slumberer awake? Farewell, thou bravest of men; thou conqueror of the field; but the field shall see thee no more, nor the gloomy wood be lightened by the splendor of thy steel. Thou hast left no son,—but the song shall preserve thy name.

---

*Sorrow and Melancholy.*

He comes not. I have watched the moon go down,  
 But yet he comes not. Once it was not so.  
 He thinks not, how these bitter tears do flow,  
 The while he holds his riot in that town.  
 Yet he will come, and chide, and I shall weep;

And he will wake my infant from its sleep,  
To blend its feeble wailing with my tears.

Oh! how I love a mother's watch to keep,  
Over those sleeping eyes—that smile, which cheers  
My heart, though sunk in sorrow, fixed and deep!  
I had a husband once, who loved me. Now,  
He ever wears a frown upon his brow.

### EXERCISE VIII.

**RULE 5.** The language of earnest entreaty, lamentation, remorse, horror, and despair, should generally be uttered with moderate movement, and in a tone of voice somewhat subdued and below the middle pitch. The falling inflection usually prevails.

#### *Earnest Entreaty and Lamentation.*

1. Forsake me not thus, Adam! Witness, Heaven,  
What love sincere, and reverence in my heart,  
I bear thee, and unwitting have offended,  
Unhappily deceived! Thy suppliant,  
I beg and clasp thy knees; bereave me not,  
Whereon I live, thy gentle looks, thy aid,  
Thy counsel in this uttermost distress,  
My only strength and stay. Forlorn of thee,  
Whither should I betake me, where subsist?
2. On me, exercise not  
Thy hatred for this misery befallen,  
On me, already lost, me, than thyself  
More miserable;—both have sinn'd; but thou,  
Against God only; I, against God and thee.

---

**QUESTION.** What is the rule for reading the language of entreaty, lamentation, remorse, horror and despair?

3. Look down, illustrious senators of Rome! from that height of power to which you are raised, on the unexampled distresses of a prince, who is, by the cruelty of a wicked intruder, become an outcast from all mankind. Let not the crafty insinuations of him who returns murder for adoption, prejudice your judgment. Do not listen to the wretch who has butchered the son and relations of a king, who gave him power to sit on the same throne with his own sons.

4. Fathers, senators of Rome, arbiters of nations, to you I fly for refuge from the murderous fury of Jugurtha. By your affection for your children; by your love for your country; by your own virtues; by the majesty of the Roman commonwealth; by all that is sacred, and all that is dear to you,—deliver a wretched prince from undeserved, unprovoked injury; and save the kingdom of Numidia, which is your own property, from being the prey of violence, usurpation, and cruelty.

---

*Lamentation, Remorse, and Despair.*

1. Me miserable! which way shall I fly,  
Infinite wrath, and infinite despair?  
Which way I fly is *hell*; *myself* am hell;  
And, in the lowest deep, a lower deep  
Still threat'ning to devour me, opens wide,  
To which the hell I suffer seems a heaven.  
O then at last relent. Is there no place  
Left for repentance, none for pardon left?  
None left but by *submission*; and that word  
Disdain forbids me, and my dread of shame  
Among the spirits beneath, whom I seduced  
With other promises and other vaunts,  
Than to submit, boasting I could subdue  
Th' Omnipotent.

2. Ah me! they little know  
How dearly I abide that boast so vain!  
Under what torments inwardly I groan,  
While they adore me on the throne of hell!  
With diadem and scepter high advanced,  
The lower still I fall, only supreme  
In misery. Such joy ambition finds.  
But say I *could* repent, and could obtain,  
By act of grace, my former state; how soon  
Would height recall high thoughts, how soon *unsay*  
What feigned submission swore! Ease would recant  
Vows made in pain, as violent and void.  
This knows my punisher; therefore, as far  
From granting he, as I from begging peace.  
All hope excluded thus, behold instead  
Of us, outcast, exil'd, his new delight,  
Mankind created, and for him this world.  
So *farewell hope*, and, with hope, *farewell fear*;  
*Farewell remorse*. All good to me is lost.
- 

*Remorse, Horror, and Despair.*

1. Solitude shall protract the lingering hours of eternity, and darkness aggravate the horrors of despair. At this moment, I seemed to be driven by some secret and invisible power, through the glowing system of creation, and passed innumerable worlds in a moment. As I approached the verge of nature, I perceived the shadows of total and boundless vacuity open before me, a dreadful region of eternal silence, solitude, and darkness.

2. Unutterable horror seized me at the prospect, and this exclamation burst from me with all the vehemence of desire;—

O, that I had been doomed forever to the common receptacle of impenitence and guilt! there society would have alleviated the torment of despair; and the rage of fire could not have excluded the comfort of light. Or, if I had been condemned to reside in a comet, that would return but once in a thousand years to the regions of light and life, the hope of these periods, however distant, would cheer me in the dread interval of cold and darkness; and the vicissitudes would divide eternity into time.

---

LAS CASAS<sup>a</sup> TO PIZARRO.<sup>b</sup>—SHERIDAN.

*Complaint, Earnest Entreaty, and Denunciation.*

1. Is then the dreadful measure of your cruelty not yet complete? Battle! gracious heaven! Against whom? Against a king in whose mild bosom your atrocious injuries, even yet, have not excited hate; but who, insulted or victorious, still sues for peace. Against a people, who never wronged the living being their Creator formed; a people, the children of innocence! who received you as cherished guests, with eager hospitality and confiding kindness. Generously and freely did they share with you, their comforts, their treasures, and their homes. You repaid them by fraud, oppression, and dishonor. These eyes have witnessed all I speak; as gods ye were received; as fiends ye have acted.

2. Pizarro, hear me! Hear me, chieftains! And thou, All-powerful! whose thunder can shiver into sand the adamantine rock; whose lightnings can pierce the core of the riven and quaking earth; O! let thy power give effect to thy servant's words, as thy spirit gives courage to his will! Do not, I implore you, chieftains, countrymen—do not, I implore

---

<sup>a</sup> Las Casas, a Spanish prelate, who sailed with Columbus to the West Indies.

<sup>b</sup> Pizarro, a Spanish general, ignorant and cruel, who invaded Peru in 1525, and caused the king, Atahualpa to be burned.

you, renew the foul barbarities your insatiate avarice has inflicted on this wretched, unoffending race! But hush, my sighs! fall not, ye drops of useless sorrow! heart-breaking anguish, choke not my utterance. All I entreat is,—send me once more to those you call your enemies. O! let me be the messenger of penitence from you; and I shall return with blessings of peace from them. Elvira, you weep! Alas! does this dreadful crisis move no heart but thine? Time flies, words are unavailing,—the chieftains declare for instant battle!

3. O God! thou hast anointed me thy servant, not to curse, but to bless my countrymen; yet now my blessing on their force, were blasphemy against thy goodness. No! I curse your purpose, homicides! I curse the bond of blood, by which you are united. May fell division, infamy, and rout, defeat your projects, and rebuke your hopes! On you, and on your children, be the peril of the innocent blood which shall be shed this day! I leave you, and forever! No longer shall these aged eyes be seared by the horrors they have witnessed.

---

### EXERCISE IX.

RULE 6. Language which is grave, grand, or sublime, should generally be read on the low pitch, with a distinct and deliberate utterance, slow movement, and prevailing monotone.

---

#### THE FIXED STARS.—DR. CHALMERS.

##### *Grandeur and Sublimity.*

1. The first thing which strikes a scientific observer of the fixed stars, is their immeasurable distance. If the whole

---

\*Chalmers, (Thomas,) an eminent Scotch divine.

---

QUESTION. What is the rule for language that is grave, grand, or sublime?

planetary system were lighted up into a globe of fire, it would exceed, by many millions of times, the magnitude of this world, and yet only appear a small, lucid point from the nearest of them. If a body were projected from the sun, with the velocity of a cannon-ball, it would take hundreds of thousands of years before it described that mighty interval, which separates the nearest of the fixed stars from our sun and from our system. If this earth, which moves at more than the inconceivable velocity of a million and a half miles a day, were to be hurried from its orbit, and to take the same rapid flight over this immense tract, it would not have arrived at the termination of its journey, after taking all the time which has elapsed since the creation of the world.

2. These are great numbers and great calculations, and the mind feels its own impotency in attempting to grasp them. We can state them in words; we can exhibit them in figures; we can demonstrate them by the powers of a most rigid and infallible geometry; but no human fancy can summon up a lively or an adequate conception; can roam in its ideal flight over this immeasurable largeness; can take in this mighty space in all its grandeur, and in all its immensity; can sweep the outer boundaries of such a creation; or lift itself up to the majesty of that great and invisible arm, on which all is suspended.

3. But what can those stars be, which are seated so far beyond the limits of our planetary system? They must be masses of immense magnitude, or they could not be seen at the distance of place which they occupy. The light which they give must proceed from themselves, for the feeble reflection of light from some other quarter, would not carry through such mighty tracts, to the eye of an observer. These stars are visible to us, not because the sun shines upon them, but because they shine of themselves, because they are so many luminous

bodies scattered over the tracts of immensity; in a word, because they are so many suns, each throned in the center of his own dominions, and pouring a flood of light over his own portion of these illimitable regions.

4. Shall we say, then, of these vast luminaries, that they were created in vain? Were they called into existence for no other purpose than to throw a tide of useless splendor over the solitudes of immensity? Our sun is only one of these luminaries, and we know that he has worlds in his train. Why should we strip the rest, of this princely attendance? Why may not each of them be the center of his own system, and give light to his own worlds? Why resist any longer the grand and interesting conclusion? Each of these stars may be the token of a system as vast and as splendid as the one which we inhabit. Worlds roll in these distant regions; and these worlds must be the mansions of life and intelligence.

5. In yon gilded canopy of heaven, we see the broad aspect of the universe, where each shining point presents us with a sun, and each sun with a system of worlds; where the Divinity reigns in all the grandeur of his attributes; where he peoples immensity with his wonders; and travels in the greatness of his strength through the dominions of one vast and unlimited monarchy. The contemplation has no limits. If we ask the number of suns and systems,—the unassisted eye of man can take in a thousand, and the best telescope which the genius of man has constructed, can take in not less than one hundred and fifty millions. Fancy may take its flight far beyond the ken of eye or telescope. Shall we have the boldness to say that there is nothing there; that the wonders of the Almighty are at an end; that the creative energy of God has sunk into repose, because the imagination is enfeebled by the magnitude of its efforts?

6. In the same manner as the planets, with their satellites,



revolve round the sun, may the sun with all its tributaries be moving, in common with other stars, around some distant center, from which there emanates an influence to bind and to subordinate them all. Our sun may, therefore, be only one member of a higher family, taking his part, along with millions of others, in some loftier system of mechanism by which they are all subjected to one law, and to one arrangement; describing the sweep of such an orbit in space, and completing the mighty revolution in such a period of time, as to reduce our planetary movements, to a very humble and fractionary rank in the scale of higher astronomy.

7. There is room for all this in immensity; and there is even argument for all this, in the records of actual observation; and from the whole of this speculation do we gather a new emphasis to the lesson, how minute is the place, and how secondary is the importance of our world, amid the glories of such surrounding magnificence!

---

### EXERCISE X.

**RULE 7.** Language that is solemn or dignified, or whatever partakes of awe, or deep reverence, should generally be read on a low key, with slow movement, and a clear voice approaching monotone.

#### *Solemn and Dignified.*

'T is midnight's holy hour, and silence now  
Is brooding like a gentle spirit o'er  
The still and pulseless world. Hark! on the winds  
The bell's deep tones are swelling;—'t is the knell  
Of the departed year. No funeral train  
Is sweeping past, yet, on the stream and wood,

---

<sup>1</sup>Question. What is the rule for language that is solemn, dignified, &c.?

With melancholy light, the moonbeams rest,  
Like a pale, spotless shroud; the air is stirred  
As by a mourner's sigh; and on yon cloud,  
That floats so still and placidly through heaven,  
The spirits of the seasons seem to stand,—  
Young spring, bright summer, autumn's solemn form,  
And winter, with his aged locks,—and breathe,  
In mournful cadences, that come abroad  
Like the far wind-harp's wild and touching wail,  
A melancholy dirge o'er the dead year,  
Gone from the earth forever.

---

*Awe and Reverence.*

1. It thunders! Sons of dust, in reverence bow!  
Ancient of Days! thou speakest from above;—  
Almighty! trembling, like a timid child,  
I hear thy awful voice. Alarmed — afraid —  
I see the flashes of thy lightning wild,  
And in the very grave would hide my head.
2. Now, all is hushed, and still, as death! —  
How reverend is this tall pile,  
Whose ancient pillars rear their marble heads  
To bear aloft its arch'd and pond'rous roof,  
By its own weight made steadfast and immovable,  
Looking tranquillity! It strikes an awe  
And terror to my aching sight.  
The tombs and monumental caves of death look cold,  
And shoot a chillness to my trembling heart.  
Give me thy hand, and let me hear thy voice;  
*Thy* voice; — my own affrights me with its echoes.

## EXERCISE XI.

RULE 8. The language of scorn, contempt, or threatened revenge, when deliberate, requires a deep and guttural voice, rather slow movement, forcible utterance, and very emphatic significancy of expression. But when *violent*, it is loud and rapid in its utterance. The falling inflection prevails in the expression of these emotions.

*Scorn and Contempt.*

1. Beardless robber! I never yet have learned to tremble  
before man; why before thee, thou less than man!
2. I know thee not, nor ever saw till now  
Sight more detestable than him and thee.
3. Thou worm! thou viper!—to thy native earth  
Return! Away! Thou art too base for man  
To tread upon. Thou scum! thou reptile!

---

*Envy and Scorn.*

1.               Aside the devil turned  
For envy, yet, with jealous leer malign,  
Eyed them askance, and to himself thus plain'd;—  
Sight hateful, sight tormenting! Thus these two,  
Imparadised in each other's arms,  
The happier Eden, shall enjoy their fill  
Of bliss on bliss; while I to hell am thrust,  
Where neither joy nor love, but fierce desire,  
Amongst our other torments not the least,  
Still unfulfilled, with pain of longing pines.

---

QUESTION. What is the rule for the language of scorn, contempt, and threatened revenge?

2. ——— Live while ye may,  
 Ye happy pair; enjoy, till I return,  
 Short pleasure, for long woes are to succeed.  
 So saying, his proud step he scornful turned,  
 But with sly circumspection, and began  
 Through wood, through waste, o'er hill, o'er dale, his roam.
- 

*Contempt and Threatened Revenge.*

Dog! neither knees nor parents name to me!  
 I would my fierceness of revenge were such  
 That I could carve and eat thee, to whose arms  
 Such griefs I owe; so true it is and sure,  
 That none shall save thy carcass from the dogs!  
 No, trust me,—would thy parents bring me, weighed,  
 Ten—twenty—ransoms, and engage, on oath,  
 To add still more; would thy Dardanian<sup>a</sup> sire,  
 Priam, redeem thee with thy weight in gold,—  
 Not even at *that* price would I consent  
 That she who bare should place thee on thy bier,  
 With lamentation! Dogs and ravening fowls  
 Shall rend thy body, while a shred remains!

---

EXERCISE XII.

RULE 9. Language of joy, mirth, or other pleasurable emotions, should be read on a key a little above the middle pitch, with a smooth, flowing voice, median stress, quick movement, and varied inflections.

---

<sup>a</sup> Dardanian, a descendant of Dardanus, who is said to be the progenitor of the Trojan kings.

---

QUESTION. What is the rule for the language of joy, mirth, or other pleasurable emotions?

*Joy and Gayety.*

1. O, yonder is the well-known spot,  
My dear, my long lost native home!  
O, welcome is yon little cot,  
Where I shall rest, no more to roam!
2. Away! away! — our fires stream bright  
Along the frozen river,  
And their arrowy sparkles of brilliant light,  
On the forest branches quiver.
3. Away! away to the mountain's brow,  
Where the trees are gently waving;  
Away! away to the mountain's brow,  
Where the stream is gently laving.
4. Away! away to the rocky glen,  
Where the deer are wildly bounding!  
And the hills shall echo in gladness again,  
To the hunter's bugle sounding.
5. The clouds are at play in the azure space,  
And their shadows at play in the bright green vale,  
And here they stretch to the frolic chase,  
And there they roll on the easy gale.
6. There's a dance of leaves in that aspen bower,  
There's a titter of the winds in that beechen-tree,  
There's a smile on the fruit, and a smile on the flower,  
And a laugh from the brook that runs to the sea.

---

*Gayety and Cheerfulness.*

1. O, this is the beautiful month of May,  
The season of birds and of flowers;

ung and the lovely are out and away,  
'Mid the up-springing grass and the blossoms, at play;  
And many a heart will be happy to-day,  
    In this beautiful region of ours.

2. Sweet April, the frail, the capriciously bright,  
    Hath passed like the lovely away;  
Yet we mourn not her absence, for swift at her flight  
Sprang forth, her young sister, an angel of light;  
And fair as a sunbeam that dazzles the sight,  
    Is beautiful, beautiful May.
3. What scenes of delight, what sweet visions she brings,  
    Of freshness, of gladness, and mirth,  
Of fair sunny glades, where the buttercup springs,  
Of cool, gushing fountains, of rose-tinted wings,  
Of birds, bees, and blossoms, all beautiful things,  
    Whose brightness rejoices the earth!
4. How fair is the landscape! o'er hill-top and glade,  
    What swift-vary'ng colors are unrolled;  
The shadow now sunshine, the sunshine now shade;  
Their light-shifting hues for the green earth have made  
A garment resplendent with dew-gems o'erlaid,  
    A light-woven tissue of gold.
5. These brighten the landscape, and softly unroll  
    Their splendors by land and by sea;  
They steal o'er the heart with a magic control,  
That lightens the bosom and freshens the soul;  
O, this is the charm that enhances the whole,  
    And makes them so lovely to me.

*Calm Delight.*

How beautiful is the night!  
A dewy freshness fills the silent air,  
No mist obscures, nor cloud, nor speck, nor stain,  
Breaks the serene of heaven;  
In full-orbed glory, yonder moon divine,  
Rolls through the dark blue depths.  
Beneath her steady ray,  
The desert circle spreads,  
Like the round ocean, girdled with the sky.  
How beautiful is the night!

---

*Wonder and Admiration.*

Creation is a display of supreme goodness, no less than of wisdom and power. How many clear marks of benevolent intention appear everywhere around us! What a profusion of beauty and ornament is poured forth on the face of nature! What a magnificent spectacle presented to the view of man! What supply contrived for his wants! What a variety of objects set before him to gratify his senses, to employ his understanding, to entertain his imagination, to cheer and gladden his heart! Indeed, the very existence of the universe is a standing memorial of the goodness of the Creator.

---

## EXERCISE XIII.

RULE 10. When excessive joy is accompanied by strong excitement, it should be read on an elevated key, and sometimes even on the shouting pitch, with the prevailing falling inflection.

---

QUESTION. What is the rule for excessive joy accompanied by strong excitement?

*Excessive Joy.*

1. Ye crags and peaks, I'm with you once again!  
I hold to you the hands you first beheld,  
To show they still are free. Methinks I hear  
A spirit in your echoes answer me,  
And bid your tenant welcome to his home  
Again! O, sacred forms, how proud ye look!  
How high you lift your heads into the sky!  
How huge you are! how mighty and how free!  
Ye are the things that tower, that shine, whose smile  
Makes glad, whose frown is terrible, whose forms,  
Robed or unrobed, do all the impress wear  
Of awe divine. Ye guards of liberty!  
I'm with you once again! — I call to you  
With all my voice! I hold my hands to you  
To show they still are free. I rush to you,  
As though I could embrace you!
2. Go, ring the bells, and fire the guns,  
And fling the starry banner out;  
Shout "Freedom!" till your lisping ones  
Give back their cradle shout;  
Let boasted eloquence declaim  
Of honor, liberty, and fame;  
Still let the poet's strain be heard,  
With "Glory" for each second word,  
And every thing with breath agree  
To praise our glorious liberty.

---

*Shouting and Narrative.**Narrative.*

An hour passed on; the Turk awoke;  
That bright dream was his last;  
He woke — to hear his sentry's shriek,



Shouting.

"To arms! they come! the Greek! the Greek!"

Narrative.

He woke—to die 'midst flame, and smoke,  
And shout, and groan, and saber-stroke,  
And death-shots falling thick and fast  
As lightnings from the mountain-cloud;  
And heard, with voice as trumpet loud,  
Bozarris<sup>a</sup> cheer his band;—

Shouting.

"Strike—till the last armed foe expires;  
Strike—for your altars and your fires;  
Strike—for the green graves of your sires;  
God, and your native land!"

#### EXERCISE XIV.

RULE 11. The language of anger, vexation, fear, alarm, and terror, is loud, high, vehement, and rapid in movement, varying, however, according to the intensity of excitement. The falling inflection prevails in the expression of these emotions.

*Impatience, Anger, and Contempt.*

*Brutus.* Go to; you are not Cassius.<sup>b</sup>

*Cassius.* I am.

*Brutus.* I say you are not.

*Cassius.* Urge me no more; I shall forget myself:  
Have mind upon your health; tempt me no further.

<sup>a</sup> Bozarris, (Marco,) a Grecian commander, who fell in an attack on the Turks, at Lepel, August 20th, 1823. He expired in the moment of victory. <sup>b</sup> Cassius, (Caius,) the friend of Brutus, and a conspirator against Caesar.

QUESTION. What is the rule for the language of anger, vexation, fear, alarm, and terror?

*Bru.* Away, slight man!

*Cas.* Is 't possible?

*Bru.* Hear me, for I will speak.

Must I give way and room to your rash choler?

Shall I be frightened when a madman stares?

*Cas.* Must I endure all this?

*Bru.* All this? ay, more. Fret, till your proud heart  
break;—

Go, show your slaves how choleric you are,

And make your bondmen tremble. Must I budge?

Must I observe you? Must I stand and crouch

Under your testy humor?

You shall digest the venom of your spleen,

Though it do split you; for, from this day forth,

I'll use you for my mirth, yea, for my laughter,

When you are waspish.

*Cas.* Is it come to this?

*Bru.* You say, you are a better soldier;—

Let it appear so; make your vaunting true,

And it shall please me well. For mine own part,

I shall be glad to learn of noble men.

*Cas.* You wrong me every way—you wrong me, Brutus;—  
I said an elder soldier, not a better:

Did I say better?

*Bru.* If you did, I care not.

*Cas.* When Cæsar lived, he durst not thus have moved me.

*Bru.* Peace, peace; you durst not so have tempted him.

*Cas.* I durst not?

*Bru.* No.

*Cas.* What! durst not tempt him?

*Bru.* For your life you durst not.

*Cas.* Do not presume too much upon my love;  
I may do what I shall be sorry for.

*Bru.* You have done what you should be sorry for.  
There is no terror, Cassius, in your threats;  
For I am arm'd so strong in honesty,  
That they pass by me as the idle wind  
Which I respect not. I did send to you  
For certain sums of gold, which you denied me;—  
For I can raise no money by vile means:  
I had rather coin my heart,  
And drop my blood for drachmas, than to wring  
From the hard hands of peasants their vile trash,  
By any indirection. I did send  
To you for gold to pay my legions,  
Which you denied me. Was that done like Cassius?  
Should I have answered Caius Cassius so?  
When Marcus Brutus grows so covetous,  
To lock such rascal counters from his friends,  
Be ready, gods, with all your thunder-bolts,  
Dash him to pieces.

*Cas.* I denied you not.

*Bru.* You did.

*Cas.* I did not;—he was but a fool  
That brought my answer back. Brutus hath rived my heart.  
A friend should bear a friend's infirmities;  
But Brutus makes mine greater than they are.

*Bru.* I do not, till you practice them on me.

*Cas.* You love me not.

*Bru.* I do not like your faults.

*Cas.* A friendly eye could never see such faults.

*Bru.* A flatterer's would not, though they did appear  
As huge as high Olympus.<sup>a</sup>

---

<sup>a</sup> Olympus, a celebrated mountain in Macedonia.

*Alarm and Fear.*

Search, there; nay, probe me; search my wounded reins,  
Pull—draw it out—

Oh! I am shot! A forked burning arrow  
Sticks across my shoulders; the sad venom flies  
Like lightning through my flesh, my blood, my marrow.  
Ha! what a change of torments I endure!  
A bolt of ice runs hissing through my body;  
'T is sure—the arm of death; give me a chair;  
Cover me, for I freeze, my whole frame shakes;  
Oh! 't is death! 't is death!

---

## EXERCISE XV.

RULE 12. The language of authority, reproof, affirmation, denial, and defiance, generally requires a strong, full, energetic voice, with strong emphasis, varied movement, and falling inflection.

*Authority.*

Silence! obstreperous traitors!  
Your throats offend the quiet of the city;  
And thou who standest foremost of these knaves,  
Stand back, and answer me—a senator;—  
What have you done? Do you hear me?  
Back, on your lives! treacherous cowards!  
Do you know me? look on me; do you know  
This honest sword I brandish? Back! back! I say.

---

QUESTION. What is the rule for the language of authority, reproof, affirmation, denial, and defiance?

## CÆSAR PASSING THE RUBICON.\*—KNOWLES.

*Reproof and Censure.*

1. How long did Cæsar pause upon the brink of the Rubicon? How came he to the brink of that river? How dared he cross it? Shall a private man respect the boundaries of private property, and shall a man pay no respect to the boundaries of his country's rights? How dared he cross that river?—Oh! but he paused upon the brink. He should have perished on the brink, ere he had crossed it! Why did he pause?—Why does a man's heart palpitate when he is on the point of committing an unlawful deed? Because of compassion, you say. What compassion? The compassion of an assassin, that feels a momentary shudder, as his weapon begins to cut!

2. Cæsar paused upon the banks of the Rubicon? What was the Rubicon? The boundary of Cæsar's province. From what did it separate his province? From his country. Was that country a desert? No; it was cultivated and fertile; rich and populous! Its sons were men of genius, spirit, and generosity! Its daughters were lovely and chaste! Friendship was its inhabitant! Love was its inhabitant! Domestic affection was its inhabitant! Liberty was its inhabitant!—all bounded by the stream of the Rubicon!

3. What was Cæsar, that stood upon the bank of the Rubicon? A traitor, bringing war and pestilence into the heart of that country! No wonder that he paused; no wonder if, his imagination wrought upon by his conscience, he had beheld blood, instead of water; and heard groans, instead of murmurs! No wonder if some gorgon horror had turned him into stone upon the spot! But no!—he cried, "The die is cast!" He plunged—he crossed!—and Rome was free no more!!

---

\* Rubicon a river anciently forming the boundary between Gaul and Italy.

*Strong Affirmation.*

No one venerates the peerage more than I do; but, my lords, I must say, that the peerage solicited me; not I, the peerage. Nay, more, I can say, and will say, that, as a peer of parliament; as speaker of this right honorable house; as keeper of the great seal; as guardian of his majesty's conscience; as lord high chancellor of England; nay, even in that character alone, in which the noble duke would think it an affront to be considered, but which character none can deny me, as a man, I am at this time as much respected as the proudest peer I now look down upon.

---

## REPLY TO CORY.—H. GRATTAN.

*Affirmation, Denial, and Defiance.*

1. The right honorable gentleman says I fled from the country after exciting a rebellion; and that I have returned to raise another. No such thing. The charge is false! The civil war had not commenced when I left the kingdom, and I could not have returned without taking part. On the one side, there was the camp of the rebel; on the other side, the camp of the minister,—a greater traitor than the rebel.

2. The stronghold of the constitution was nowhere to be found. I agree that the rebel who rises against the government should have suffered; but I missed, on the scaffold, the right honorable gentleman. Two desperate parties were in arms against the constitution. The right honorable gentleman belonged to one of these parties, and deserved death. I could not join the rebel; I could not join the government; I could not join torture; I could not join half-hanging; I could not join free quarter. I could take part with neither. I was therefore, absent from a scene where I could not be active without self-reproach, nor indifferent with safety.

3. Many honorable gentlemen, thought differently from me: I respect their opinions, but I keep my own; and I think now, as I thought then, that the treason of the minister against the liberties of the people, was infinitely worse than the rebellion of the people against the minister.

4. I have returned, not, as the right honorable member has said, to raise another storm,—I have returned to discharge an honorable debt of gratitude to my country, that conferred a great reward for my past services. I have returned to protect that constitution of which I was the parent and the founder, from the assassination of such men as the right honorable gentleman and his unworthy associates. They are corrupt, they are seditious,—and they, at this very moment, are in a conspiracy against their country. I have returned to refute a libel as false as it is malicious, given to the public under the appellation of a report of a committee of the lords. Here I stand, ready for impeachment or trial! I dare accusation! I defy the honorable gentleman! I defy the government! I defy their whole phalanx!—let them come forth. I tell the ministers I will neither give them quarter, nor take it! I am here to lay the shattered remains of my constitution on the floor of this house, in defense of the liberties of my country!

---

## SECTION II.

### TRANSITION.

**TRANSITION** means those sudden changes of voice that are made in reading or speaking, prompted by the emotions which the sentiment of the language inspires.

---

**QUESTION.** What is transition?

\*The general principles upon which transition depends, may be learned by carefully studying the preceding rules for expression. But in order to aid the pupil in deciding when and where to make these changes, in the following exercise, we have introduced the necessary directions in small type.

## EXERCISE.

ALEXANDER'S<sup>a</sup> FEAST.—DRYDEN.

Narrative.

'T was at the royal feast, for Persia won  
By Philip's warlike son;—

Slow and dignified.

Aloft, in awful state,  
The god-like hero sat  
On his imperial throne.

Narrative.

His valiant peers were placed around,  
Their brows, with roses, and with myrtles, bound.

Timotheus,<sup>b</sup> placed on high,  
Amid the tuneful choir,  
With flying fingers, touched the lyre;—  
The trembling notes ascend the sky,  
And heavenly joys inspire.

The praise of Bacchus,<sup>c</sup> then the sweet musician sang;  
Of Bacchus, ever fair, and ever young.

Loud and quick.

The jolly god in triumph comes!  
Sound the trumpet! beat the drums!

---

<sup>a</sup> Alexander, (the Great,) the son of Philip, king of Macedon. He subverted the great Persian empire, in 334, B. C., and wept because he found nothing more to conquer. <sup>b</sup> Timotheus, one of the most celebrated lyric poets and musicians of antiquity. He flourished both at the court of Philip, and of his son Alexander. <sup>c</sup> Bacchus, in Greek mythology, the god of wine.

---

QUESTIONS. How may the general principles of transition be learned? How are the changes of voice in transition indicated in this exercise?



Narrative.

Flush'd with a purple grace,  
He shows his honest face.

Loud.

Now, give the hautboys<sup>a</sup> breath!—he comes! he comes!

Soft and smooth.

Rich the treasure;  
Sweet the pleasure;  
Sweet is pleasure after pain.  
Soothed with the sound, the king grew vain;

Increase.

Fought his battles o'er again;  
And thrice he routed all his foes, and thrice he slew the slain.

Narrative.

The master saw the madness rise;

Increase.

His glowing cheeks, his ardent eyes;  
And, while he heaven and earth defied,

Narrative.

Changed his hand, and checked his pride.

Plaintive.

He chose a mournful muse,  
Soft pity to infuse;

Dignified.

He sung Darius<sup>b</sup> great and good!  
By too severe a fate,—

Slow and grave.

Fallen! fallen! fallen! fallen!  
Fallen from his high estate,  
And weltering in his blood!

Slow and plaintive.

With downcast look the joyous victor sat,  
Revolving, in his altered soul,

---

<sup>a</sup> Hautboys, (hōboys,) wind instruments, somewhat resembling the flute. <sup>b</sup> Darius, the name or title of several Persian kings.

The various turns of fate below ;  
And, now and then, a sigh he stole,  
And tears began to flow.

Narrative.

The mighty master smiled, to see  
That love was in the next degree ;  
'T was but a kindred strain to move ;  
For pity melts the mind to love.

Soft and smooth.

Softly sweet in Lydian measures,  
Soon, he sooth'd his soul to pleasures.

Quick.

Now, strike the golden lyre again ;

Loud.

A louder yet, and yet a louder strain ; —  
Break his bands of sleep asunder,  
And rouse him, like a rattling peal of thunder.

Soft and full.

Hark ! hark ! the horrid sound  
Has raised up his head,  
As awaked from the dead ;  
And amazed, he stares around.

Loud and quick.

Revenge ! revenge ! Timotheus cries, —  
See the furies arise !  
See the snakes that they rear,  
How they hiss in their hair,  
And the sparkles that flash from their eyes !

Slow and grave.

Behold a ghastly band,  
Each a torch in his hand !  
These are Grecian ghosts, that in battle were slain,  
And, unburied, remain  
Inglorious on the plain.

Loud and quick.

Give the vengeance due  
To the valiant crew!

Dignified.

Behold, how they toss their torches on high!  
How they point to the Persian abodes,  
And glittering temples of their hostile gods!

Narrative.

Thus, long ago,  
Ere heaving bellows learned to blow,  
While organs yet were mute;  
Timotheus, to his breathing flute  
And sounding lyre,  
Could swell the soul to rage, or kindle soft desire.

---

### SECTION III.

#### PERSONATION.

PERSONATION implies those changes or variations of the voice necessary to represent two or more individuals as speaking.

Personation is employed in reading dialogues, and other colloquial compositions. These writings derive much of their force and beauty from the skillful application of this principle. The pupil, therefore, should exercise his ingenuity and discrimination in studying the characters of the speakers, from their language and other circumstances, in the same manner as he would if they were actually before him.

**RULE.** Consider the condition, the feelings, and the temperament of the characters to be represented, and vary the voice in such a manner as best to personate them.

---

**QUESTIONS.** What is personation? In what kind of reading is personation employed? How may the characters of the speakers be studied? What is the rule for personation?

## EXERCISE.

## SCENE FROM "VIRGINIUS."—J. S. KNOWLES.

Virginia was the daughter of Lucius Virginius, a Roman centurion, and was betrothed to Lucius Icilius, one of the tribunes. Appius Claudius, a Roman decemvir, smitten by her beauty, employed Marcus Claudius to seize her as a slave, and deliver her over to him. Virginius, her father, being unable to recover her, seized a butcher's knife, and plunged it to her heart, exclaiming, "This is the only way, my child, to keep thee free and unstained."

*Lucius.* VIRGINIUS! you are wanted

In Rome.

*Virginius.* On what account?

*Luc.* On your arrival

You'll learn.

*Vir.* How! is it something can't be told  
At once? Speak out, boy! Ha! your looks are loaded  
With matter,—Is't so heavy that your tongue  
Cannot unburthen them? Your brother left  
The camp on duty yesterday,—hath aught  
Happened to him? Did he arrive in safety?  
Is he safe? Is he well?

*Luc.* He is both safe and well.

*Vir.* What then? What then?—tell me the matter, Lucius.

*Luc.* I have said

It shall be told you.

*Vir.* Shall! I stay not for  
That "shall," unless it be so close at hand  
It stop me not a moment,—'t is too long  
A coming. Fare you well, my Lucius.

*Luc.* Stay,

Virginius; hear me with patience.

*Vir.* Well,  
I am patient.

*Luc.* Your Virginia—

*Vir.* Stop, my Lucius!  
I'm cold in every member of my frame!  
If 't is prophetic, Lucius, of thy news,  
Give me such token as her tomb would, Lucius,—  
I'll bear it better,— Silence.

*Luc.* You are still —

*Vir.* I thank thee, Jupiter! I am still a father!

*Luc.* You are, Virginius. Yet—

*Vir.* What, is she sick?

*Luc.* No.

*Vir.* Neither sick nor dead! All well! No harm!  
Nothing amiss! Each guarded quarter safe,  
That fear may lay him down and sleep, and yet  
This sounding the alarm! Thou tell'st  
A story strangely. 'Out with 't! I have patience  
For any thing, since my Virginia lives,  
And lives in health!

*Luc.* You are required in Rome  
To answer a most novel suit.

*Vir.* Whose suit!

*Luc.* The suit of Claudius.

*Vir.* Claudius!

*Luc.* Him that's client  
To Appius Claudius, the decemvir.

*Vir.* What! Ha! Virginia! You appear  
To couple them. What makes my fair Virginia  
In company with Claudius?—His suit! What suit!—  
Answer me quickly!—Quickly! lest suspense,  
Beyond what patience can endure, coercing,  
Drive reason from her seat!

*Luc.* He has claimed Virginia.

*Vir.* Claimed her! Claimed her!  
On what pretense!

*Luc.* He says she is the child  
Of a slave of his, who sold her to thy wife.

*Vir.* Go on,—you see I am calm.

*Luc.* He seized her in the school,  
And dragged her to the forum, where  
Appius was giving judgment.

*Vir.* Dragg'd her to the forum!—Well,  
I told you, Lucius, I would be patient.

*Luc.* Numetorius<sup>a</sup> there confronted him.

*Vir.* Did he not strike him dead?  
True, true, I know it was in the presence of  
The decemvir. O! had I confronted him!  
Well! well! the issue? Well, o'erleap all else,  
And light upon the issue. Where is she?

*Luc.* I was dispatch'd to fetch thee, ere I could learn.

*Vir.* The claim of Claudius—Appius's client—Ha!  
I see the master-cloud—this ragged one,  
That lowers before, moves only in subservience  
To the ascendant of the other—Jove,  
With its own mischief break it and disperse it,  
And that be all the ruin! Patience! Prudence!  
Nay, prudence, but no patience. Come! a slave  
Dragged through the streets in open day! My child!  
My daughter! my fair daughter, in the eyes  
Of Rome! O! I'll be patient. Come! the essence  
Of my best blood, in the free common ear  
Condemned as vile. O! I'll be patient. Come!  
O! they shall wonder,—I will be so patient.

---

<sup>a</sup> Numetorius, the uncle of Virginia

*Rhetorical Dialogue.*

RHETORICAL DIALOGUE embraces all compositions in which the writer incidentally introduces two individuals, or more, as speaking. It should be read according to the preceding rule under personation.

## EXERCISE.

## HELPS TO READ.—BYRON.

1. A CERTAIN artist, I've forgot his name,  
Had got for making spectacles a fame,  
Or "Helps to Read"—as, when they first were sold,  
Was writ upon his glaring sign in gold;  
And, for all uses to be had from glass,  
His were allowed, by readers, to surpass.  
There came a man into his shop, one day—  
"Are you the spectacle contriver, pray?"  
"Yes, sir," said he, "I can in that affair  
Contrive to please you, if you want a pair."—
2. "Can you? pray do then."—So, at first, he chose  
To place a youngish pair upon his nose;  
And book produced, to see how they would fit;—  
Asked how he liked 'em.—"Like 'em?—Not a bit."  
"Then, sir, I fancy, if you please to try,  
These in my hand will better suit your eye."—  
"No, but they do n't."—"Well, come, sir, if you please,  
Here is another sort, we'll e'en try these;  
Still somewhat more they magnify the letter;—  
Now, sir!"—"Why now,—I'm not a bit the better."—
3. "No! here, take these that magnify still more;  
How do they fit?"—"Like all the rest before."

---

QUESTIONS. What is rhetorical dialogue? How should it be read?

- In short, they tried a whole assortment through,  
 But all in vain, for none of them would do.  
 The operator, much surprised to find  
 So odd a case, thought, sure the man is blind!  
 "What sort of eyes can you have got?" said he. —  
 "Why, very good ones, friend, as you may see."  
 "Yes, I perceive the clearness of the ball,—  
 Pray, let me ask you — Can you read at all?"  
 4. "No, you great blockhead; if I could, what need  
 Of paying you for any 'Helps to Read.'"  
 And so he left the maker in a heat,  
 Resolved to post him for an arrant cheat.

## SECTION IV.

### GRAMMATICAL AND RHETORICAL PAUSES.

PAUSES are suspensions of the voice in reading or speaking. They are necessary, not only to enable the reader or speaker to take breath, but are more especially important in order to give the hearer a distinct understanding of every thought. There are two kinds:

1. The grammatical pauses, or those used in punctuation to mark the sense of written composition.
2. The rhetorical pause, or a suspension of voice where grammatical pauses do not require it. It is employed to produce rhetorical effect, and is marked thus ( | ).

It is supposed that the pupil is already familiar with the characters employed in punctuation, and hence it is unnecessary

---

QUESTIONS. What are pauses, and for what are they necessary? How many kinds are there to be observed in prose compositions? What are they? For what are grammatical pauses used? What is a rhetorical pause, and for what is it employed?



to introduce them here. It may be well, however, to remark, that no one of them has any uniform or definite length in reading, and must always depend on the emotions of the reader, and his rate of utterance.

But the rhetorical pause deserves the student's most careful attention, for, when properly observed, it adds force and impressiveness to the thought or sentiment uttered. If it precedes an important word or clause, it excites expectation, and prepares the mind for what follows. Its length, like that of grammatical pauses, is indefinite, being governed by the importance of the thought to be expressed. Hence, correct taste will better decide its proper length, and where it should be made, than any set rules.

The following rule, however, embraces a few of the instances where its use is required, and is introduced for the purpose of calling the learner's attention to the subject.

**RULE 13.** The rhetorical pause is generally required, 1st, Between a *verb* and its *nominative*. 2d, Before and after an *intervening phrase*. 3d, Before an *adjective* when it follows its noun. 4th, Before the *second of two nouns in apposition*, the latter being explanatory of the former. 5th, Before the *verb* when *two or more nouns* in succession, are nominatives to it. 6th, Before *that*, when used as a *conjunction*. 7th, Where the *ellipsis* occurs. 8th, Before, and sometimes before and after a *word specially important*. 9th, Before a *verb in the infinitive mood*, when governed by another verb. 10th, Before *who*, and *which*, when in the nominative case. 11th, Before *that*, when used for *who*.

---

**QUESTIONS.** Have the grammatical pauses any uniform or definite length in reading? What is said of the rhetorical pause? Has it any definite length? What are the specific cases given in the rule, where the rhetorical pause is generally required?

## EXAMPLES OF EACH.

1. Kindness | begets kindness, and love | begets love.  
Conscience | is the chamber of justice.
2. Virtue | however it may be neglected for a time | will ultimately be respected.  
Modesty | especially in females | is always attractive.
3. It was a calculation | accurate to the last degree.  
He had a mind | energetic, a judgment | discriminating.
4. Hope | the balm of life | soothes us under misfortunes.  
Solomon | the son of David | was king of Israel.
5. Saul and Jonathan | were warm friends.  
Riches, pleasures, and health | become evils to those who do not know how to use them.
6. It is in society only | that we can relish those pure joys, which gladden the life of man.  
He went to Egypt | that he might see the pyramids.
7. Add to your faith virtue; to virtue | knowledge; to knowledge | temperance; to temperance | patience; to patience | godliness; and to godliness | brotherly kindness; and to brotherly kindness | charity.
8. Socrates died like a philosopher, but Jesus Christ | like a | God.  
I know not what course others may take, but as for me, give me | liberty | or give me | death.
9. He has gone | to convey the intelligence.  
The greatest misery is | to be self-condemned.
10. Death is the season | which tests men's hopes.  
This is the man | who deserves commendation.
11. The general | that commanded the army was slain.  
No man | that is wise, will refuse to comply.

## EXERCISE.

## REPUBLICAN EQUALITY.—STORY.

1. Gentlemen have argued, as if personal rights only | were the proper objects of government. But what, I would ask, is

life worth, if a man cannot eat | in security | the bread earned by his own industry? If he is not permitted | to transmit to his children | the little inheritance, which his affection has destined for their use? What enables us to diffuse education among all classes of society, but | property? Are not our public schools | the distinguishing blessing of our land | sustained by its patronage? I will say no more about the rich | and the poor. There is no parallel to be run between them, founded on permanent, constitutional distinctions. The rich | help the poor, and the poor | in turn | administer to the rich.

2. In our country | the highest man | is not *above* the people; the humblest | is not *below* the people. If the rich may be said to have additional protection, they have not additional power. Nor does wealth here | form a permanent distinction of families. Those | who are wealthy to-day, pass to the tomb, and their children divide their estates. Property | is thus divided | quite as fast as it accumulates. No family can, without its own exertions, stand erect for a long time under our statute of descents and distributions, the only true and legitimate agrarian law. It silently and quietly dissolves the mass, heaped up by the toil and diligence of a long life of enterprise and industry.

3. Property is continually changing, like the waves of the sea. One wave rises and is soon swallowed up in the vast abyss, and seen no more. Another rises, and having reached its destined limit, falls gently away, and is succeeded by yet another, which, in its turn, breaks and dies away silently on the shore. The richest man among us may be brought down to the humblest level; and the child, with scarcely clothes to cover his nakedness, may rise to the highest office in our government. And the poor man, while he rocks his infant on his knees, may justly indulge the consolation, that if he possess talents and virtue, there is no office beyond the reach of his honorable ambition.

## CHAPTER VII.

## POETRY.

POETRY is commonly defined to be, "the language of passion, or of enlivened imagination." It is most generally formed into regular numbers, called *poetic feet*, and has *two* general divisions; *rhyme*, and *blank-verse*.

In *rhyme*, the terminating words or syllables in two or more lines correspond in sound. In *blank-verse*, the lines are measured as in rhyme, but the last words or syllables do not harmonize.

The earliest accounts which history gives us concerning all nations, bear testimony to the fact, that the first words ever recorded by writing, or transmitted by tradition, were of a poetic character.

---

SECTION I.

## CONSTRUCTION OF VERSE IN RHYME.

1. A POETIC FOOT consists of a particular arrangement and connection of accented and unaccented syllables. It is called a *foot* with reference to a measured time in pronouncing it, and always embraces either *two* or *three* syllables.

2. QUANTITY, with reference to the reading of poetry, denotes the *time* of pronouncing each syllable.

3. A SYLLABLE in *scanning*, is considered *long* or *short*. A *long* syllable usually requires, relatively, *twice* the length of time of a *short* one, in pronunciation.

---

QUESTIONS. What is poetry? How is it generally formed, and what are its general divisions? What is the distinction between rhyme and blank-verse? What testimony does history bear in regard to poetry? What is a poetic foot, and why is it so called? What is quantity, with reference to the reading of poetry? How are syllables considered in scanning? What is their relative time?

4. **ACCENTED** syllables are always considered long, and *unaccented* ones, short. The long syllables are marked thus (-); and the short ones, thus (◡).

5. **SCANNING** is the resolving or dividing of verses into the respective feet of which they are composed.

The following are the names of poetic feet, with the characters denoting the *order*, *number*, and *relative quantity* of their syllables :

Feet of *two* syllables.

1. Iambus. ◡ -
2. Trochee. - ◡
3. Spondee. - -
4. Pyrrhic. ◡ ◡

Feet of *three* syllables.

5. Anapest. ◡ ◡ -
6. Dactyl. - ◡ ◡
7. Amphibrach. ◡ - ◡
8. Tribrach. ◡ ◡ ◡

The *Iambus* is in most common use, and the *Trochee* and *Anapest* are the next frequent. The *Spondee* is only thrown in for variety or harmony. A verse consisting purely of *Dactyls*, rarely occurs; and *Amphibrach* and *Tribrach*, are measures for which we have no use in English compositions, except as they are occasionally thrown in with other measures, for the sake of variety.

### 1. *Iambic Verse.*

The Iambus is a poetic foot, consisting of a short syllable and a long one; as, bêtrāy.

There are *seven* forms of this verse, each of which is distinguished by the number of feet it contains. The first, consists of *one* iambic foot, and the last, of *seven*.

1. The *first* and shortest form of iambic verse, consists of *one* iambic foot, with an additional *short* syllable. The

**QUESTIONS.** How may accented syllables be distinguished? How marked? What is scanning? What kinds of poetic feet are here illustrated? Which is in most common use? Which next? How is the spondee used? What is said of the dactyl, amphibrach, and tribrach? Of what does an iambus consist? Which syllable is accented? Which unaccented? How many forms has iambic verse? Of what does the first form consist?

*additional syllable in this, and in all the following forms of verse, is italicised.*

## EXAMPLE.

Divid | ing,      Āstofind | *ed*,  
Cōnfid | ing,      Cōnfoind | *ed*.

NOTE. Although this form is usually denominated *iambic*, still it might with great propriety be called *amphibrach*, which consists of three syllables, marked thus (˘ - ˘).

2. The *second* form of iambic verse, consists of *two* iambic feet.

## EXAMPLE.

Təll āll | ābōve,      Thē dēbt | ōf lōve  
Ānd āll | bēlōw,      Tō Hīm | wē ōwe.

NOTE. This form sometimes appends an additional *short* syllable.

## EXAMPLE.

With whāt | cōmmō | *tiōn*,  
Is hēaved | thē ō | *ccūn*.

3. The *third* form of iambic verse, consists of *three* iambic feet, to which there is sometimes added one *long* syllable. It admits a spondee or trochee for the first foot.

## EXAMPLE.

Nō būrn | ing hēat | bȳ dāy,  
Nōr blāsts | ōf ēve | nīng aīr,  
Shāl tāke | mȳ hēalth | āwāy,  
If Gōd | bē wīth | mē thēre.

4. The *fourth* form of iambic verse, consists of *four* iambic feet. It admits a spondee or trochee for any foot except the last.

## EXAMPLE.

With dȳ | ing hānd, | ābōve | hīs hēad,  
Hē shoōk | thē frāg | mēnt ōf | hīs blāde.

---

QUESTIONS. What might the first form with greater propriety be called? Of what does the second form consist? The third? What does the third form admit? Of what does the fourth form consist? What does it admit?

5. The *fifth* form of iambic verse, has *five* iambic feet. A trochee, and sometimes a pyrrhic, may be substituted for an iambus, in any place, but the last; and sometimes a *short* syllable is appended to the line. Heroic verse, or epic poetry <sup>a</sup> is written in this form.

## EXAMPLE.

Thý fôr | êsts, Wînd | sôr,<sup>b</sup> ând | thý greên | rêtrêats,  
At Once | thê môn | ârch's ând | thê mûs | ê's sêats.

6. The *sixth* form of iambic verse, consists of *six* iambic feet, and is usually called the Alexandrine. It is used singly, and at the end of a paragraph.

## EXAMPLE.

Ă neêd | lëss Āl | êxân | drîne ênds | thê sông,  
Thât like | â wouîd | êd snâke | drăgs its | slôw lêngth | ŭlông.

7. The *seventh* form of iambic verse, contains *seven* iambic feet.

## EXAMPLE.

Thê mël | ânchôl | ý dâys | âre côme, | thê sād | dëst of | thê  
yêar,  
Ôf wāil | îng wînds | ând nā | kēd woôds, | ând mēad | ôws  
brôwn | ând sêre.

NOTE. This form is rarely used, and instead thereof, the lines alternately contain *four* and *three* feet.

## EXAMPLE.

Thê mël | ânchôl | ý dâys | âre côme,  
Thê sād | dëst of | thê yêar,  
Ôf wāil | îng wînds | ând nā | kēd woôds,  
Ănd mēad | ôws brôwn | ând sêre.

<sup>a</sup> Epic poetry, a poem describing the exploits of some hero. <sup>b</sup> Windsor, a town in England, celebrated for its castle. It has a beautiful forest of fifty-six miles in circuit.

QUESTIONS. Of what does the fifth form consist? What does this form admit as substitutes? What peculiar kind of verse is written in this form? Of what does the sixth form consist? What is it sometimes called? What does the seventh form contain? Is this form much used?

2. *Trochaic Verse.*

The Trochee is a poetic foot, consisting of one long and one short syllable; as, *hâtefûl*.

There are *six* forms of this verse; the first, consisting of *one* trochaic foot, and the last, of *six*.

1. The *first* and shortest form of trochaic verse, has *one* trochaic foot, with an additional *long* syllable.

## EXAMPLE.

Dreädfûl | *glâams*,      Lîghtnîngs | *flûsh*,  
Dîsmäl | *scrëams*,      Thündërs | *crâsh*.

2. The *second* form of trochaic verse, has *two* trochaic feet.

## EXAMPLE.

Rîch thë | trëasûre,      Jöyoûs | mëetîng,  
Swëet thë | plëasûre,      Hâppÿ | grëetîng.

NOTE. To the above form, a *long* syllable is sometimes added.

## EXAMPLE.

Söund thë | trûmpëts | *söund*,  
Lët thë | jöy gö | *röund*.

3. The *third* form of trochaic verse, has *three* trochaic feet.

## EXAMPLE.

Cöme yë | wëarÿ | strängërs,  
Önce möre | frëe fröm | dängërs.

NOTE. To the above form, a *long* syllable is frequently added.

## EXAMPLE.

Rëstlëss | mörtäls | toîl för | *naught*,  
Blîss in | väin fröm | ëarth is | *sought*.

---

QUESTIONS. Of what does the trochee consist? Which syllable is accented? How many forms has trochaic verse? Of what does the first form consist? The second? The third?



4. The *fourth* form of trochaic verse, contains *four* trochaic feet, and rarely has the *long* syllable appended.

## EXAMPLE.

Săo thê | ruddy | mōrning | smiling,  
Hear thê | grōve tō | bliss bē | gulling;  
Zephyrs through the woodland playing,  
Streams along the valley straying.

5. The *fifth* form of trochaic verse has *five*, and the *sixth*, has *six* trochaic feet; but neither form is in common use.

There are no poetic compositions consisting of spondees or pyrrhics exclusively; yet they are in common use in poetry, with other forms of poetic feet.

3. *Anapestic Verse.*

The Anapest is a poetic foot, consisting of two short syllables and one long one; as, cōntrăvēne.

There are *four* forms of this kind of verse; the first, consisting of *one* anapestic foot, and the last, of *four*.

1. The *first* form of anapestic verse, contains *one* anapestic foot.

## EXAMPLE.

Săy yōu sō ?	'T is in vāin,
Müst hē gō ?	Tō cōmplāin.

2. The *second* form of anapestic verse, has *two* anapestic feet.

## EXAMPLE.

'T is büt fāir | tō bēlieve,  
Thăt thē măn | mǎy dēceive.

QUESTIONS. Of what does the fourth consist? The fifth and sixth? Are there any poetic compositions consisting exclusively of spondees or pyrrhics? How are they used? Of what does an anapest consist? Which syllable is accented? Which are unaccented? How many forms has anapestic verse? Of what does the first consist? The second?

**NOTE.** Sometimes this form has an additional *short* syllable.

**EXAMPLE.**

Thén hīs cōur | āge dīd fāil | hīm,  
Fōr nō ārts | cōuld āvāil | hīm.

3. The *third* form of anapestic verse, has *three* anapestic feet.

**EXAMPLE.**

Ÿ ām mōn | ārch ōf āll | Ÿ sūrvey ;  
And mŷ rīght | thēre is nōne | tō dispūte ;  
From the cen | ter all round | to the sea,  
I am lord | of the fowl | and the brute.

4. The *fourth* form of anapestic verse, has *four* anapestic feet.

**EXAMPLE.**

Ōh ! this thōught | in thē mīdst | ōf enjōy | mēnt will stāy,  
Like ā dēad | lēafless brānch | in thē sūm | mēr's brīght rāy ;  
And the beams | of the sun | play around | it in vain ;  
It may smile | in its light, | but it blooms | not again.

**NOTE.** The above form sometimes begins with an iambus, and has an additional *short* syllable at the end of the line.

**EXAMPLE.**

Hīs rōbe | wās thē whīrl | wīnd, hīs vōice | wās thē thūn | dēr,  
And ēarth | āt hīs foōt | stēps, wās rīv | ēn āsūn | dēr.

4. *Dactylic Verse.*

The Dactyl is a poetic foot, consisting of one long and two short syllables ; as, pōndērōus.

**NOTE 1.** Poems consisting wholly of dactyls are rare. When two or three dactyls are used, it is quite common to close the line with a trochee, or a short syllable. In the following example, the first line

---

**QUESTIONS.** Of what does the third form consist ? The fourth ? How does this form sometimes begin and end ? Of what does a dactyl consist ? How do lines sometimes close in dactylic verse ?

and the third are composed of *dactyls*, except the last foot; and the second line and the fourth are *anapests* except the first foot.

## EXAMPLE.

Dāughtēr ōf | Ziōn, ā | wāke frōm thỹ | sādñess ;  
 Āwāke ! | fōr thỹ fōes | shāll ōpprēss | thēe nō mōre ; |  
 Bright o'er thy | hills dawns the | day-star of | gladness ;  
 Arise ! | for the night | of thy sor | row is o'er.

NOTE 2. There are no poems consisting exclusively of amphibrachs, tribrachs, or pyrrhics. These, as poetic feet, however, are occasionally thrown in with other forms of verse, merely for variety, or as substitutes.

NOTE 3. Although poetic lines consist of different numbers of feet, still, those feet may consist of iambuses, trochees, or *other* forms, embodied in the same line.

## SECTION II.

## CONSTRUCTION OF BLANK-VERSE.

BLANK-VERSE consists of thoughts, expressed in regular poetic feet, but without that correspondence of sound at the end of the lines, which rhyme requires.

1. It is a noble, bold, and disencumbered species of versification, and is peculiarly suited to subjects, dignified and sublime, which demand more free and manly numbers than rhyme.

## EXAMPLE.

Sōme ān | gēl guīde | mỹ pēn | cīl whīle | Ĩ drāw,  
 What noth | ing else | than an | gol can | exceed,  
 A man | on earth | devot | ed to | the skies.

---

QUESTIONS What is note second? What is note third? Of what does blank-verse consist? To what subjects is it peculiarly suited?

2. Epic poetry may be written in blank-verse or rhyme; and, in either case, it consists of *five* iambic feet, or what is equivalent thereto. Milton's *Paradise Lost* is an epic poem in blank-verse, and each *complete* line, has *five* poetic feet.

## EXAMPLE.

Büt bíd | hēr wēll | bēwāre, | ānd stīll | ērēct,  
 Lest, by | some fair | appear | ing good | surprised,  
 She dic | tate false, | and mis | inform | the will,  
 To do | what God | express | ly hath | forbid.

3. Pope's translation of Homer's *Iliad*, is an epic poem in rhyme, of the same measure, unless, as occasionally, an *Alexandrine* is substituted for a line of regular length.

## EXAMPLES.

1. Thēn Jōve | frōm Ī | dā's \* tōp | hīs hōr | rōrs sprēads;  
 The clouds | burst dread | ful o'er | the Gre | cian heads;  
 Thick light | nings flash; | the mut | tering thun | der rolls;  
 Their strength | he with | ers, and | unmans | their souls.
2. Dispersed | around | the plain, | by fits | they fight,  
 And here and there, their scattered arrows light;  
 But death and darkness o'er the carcass spread,—  
 There burned the war, and there the mighty bled.

4. All kinds of poetry, whether in rhyme or blank-verse, as lyrics, odes, psalms, hymns, songs, ballads, sonnets, or whatever called, are written in some one of the foregoing forms, or in the combination of two or more of them; and no pupil can fail to designate the *name* of each foot, when he has once learned the *number* and *quantity* of the syllables of which it is composed.

---

\* Ida, a mountain in Asia Minor, at the base of which was ancient Troy.

---

QUESTIONS. How may epic poetry be written? What poems are specimens of epic poetry? Must all kinds of poetry be written in some one of the preceding forms, or a combination of them?

## SECTION III.

*Poetic or Harmonic Pauses.*

**HARMONIC** pauses are employed in the reading of poetry, to produce a smooth and harmonious utterance. They are commonly divided into the *Cæsural*, *Demi-cæsural*, and *Final*; and occur both in rhyme and blank-verse.

These pauses are peculiar to poetry, and are employed in addition to those used in prose. Their length, like the grammatical and rhetorical, must be decided by the taste of the reader.

---

1. *Cæsural Pause.*

The *Cæsural* pause, marked thus ( || ), divides a poetic line into equal or unequal parts. Its object is to denote such pauses as the melody requires, independently of the metrical feet and the grammatical relation of words.

The cæsural pause commonly occurs near the middle of the line; generally after the *fourth*, *fifth*, or *sixth* syllable, and but rarely after the *second* or *eighth*.

1. When this pause falls after the fourth syllable, the briskest melody is thereby formed, and the most spirited air is given to the line or verse.

**EXAMPLE.**

On her white breast || a sparkling cross she wore,  
Which Jews might kiss || and infidels adore.

---

**QUESTIONS.** For what are harmonic pauses employed? How are they divided? Are the pauses used in prose also used in poetry? What pauses are peculiar to poetry? What is their length? For what is the cæsural pause used, or what is its object? Where does it commonly occur? Where should it occur to produce the briskest melody?

2. When the pause occurs after the fifth syllable, dividing the line into equal portions, the melody is sensibly altered; and the verse loses that brisk and sprightly air, which it had in the former case, and becomes more smooth, gentle, and flowing.

## EXAMPLE.

Eternal sunshine || of the spotless mind,  
Each prayer accepted || and each wish resigned.

3. When the pause follows the sixth syllable, the verse becomes more solemn and grave. It moves with a more slow and measured pace, than in either of the former cases.

## EXAMPLE.

The wrath of Peleus' a sons, || the direful spring  
Of all the Grecian woes, || O goddess, sing !

4. The grave, solemn cadence becomes still more sensible when the pause occurs after the seventh syllable, which is as near the end of the line as it ordinarily falls.

## EXAMPLES.

1. And in the smooth description || murmur still.
2. Long-loved, adored ideas, || all adieu.

2. *Demi-Cæsural Pause.*

The *Demi-Cæsural* pause must be slight, in order to avoid any thing like a sing-song tone in reading. It is marked thus ( | ).

## EXAMPLE.

Warms | in the sun, || refreshes | in the breeze,  
Glow's | in the stars, || and blossoms | in the trees;

a. Peleus is said to have been king of Acquina, a Grecian island in the Sardinian Gulf.

| **QUESTIONS.** What is the effect when the pause occurs after the fifth syllable? When it occurs after the sixth syllable? When it occurs after the seventh? What is said of the demi-cæsural pause?

Lives | through all life, || extends | through all extent,  
 Spreads | undivided, || operates | unspent.

---

### 3. *Final Pause.*

The *Final* pause occurs at the end of a line, both in rhyme and blank-verse, and thus enables the hearer, more readily, to distinguish the latter from prose. It is marked thus (. .).

#### EXAMPLES.

1. When Science from Creation's face . .  
     Enchantment's veil withdraws,  
     What lovely visions yield their place . .  
     To cold, material laws !

- 2:                      Whence Adam soon repealed . .  
     The doubts that in his heart arose ; and now . .  
     Led on, yet sinless, with desire to know . .  
     What nearer might concern him, how this world . .  
     Of heaven and earth, conspicuous, first began.
- 

**RULE.** Harmonic pauses increase the beauty of verse, and should be regarded when they do not injure the sense.

In the following verse, harmony requires the caesural pause after the word *sad*, but the sense requires a pause after *sit*, where it *must* be made, even at the sacrifice of harmony.

#### EXAMPLE.

*Incorrect marking.*

I sit, with sad || civility I read.

*Correct marking.*

I sit, || with sad civility I read..

**QUESTIONS.** Where does the final pause occur ? What is its use ? How is it marked ? What is the rule for harmonic pauses ?

## MISCELLANEOUS EXAMPLES.

1. In adamantine chains || shall death be bound,  
And hell's grim tyrant || feel the eternal wound.
2. Then from his closing eyes || thy form shall part,  
And the last pang || shall tear thee from his heart.
3. For what offense || the queen of heaven began..  
To persecute so brave, || so just a man.
4. When, mad with tempests || all the billows rise..  
In all their rage, || and dash against the skies.
5. Soft | as the slumbers || of a saint | forgiven,  
And mild | as opening beams || of promised heaven.
6. She said | and struck ; || deep entered | in her side..  
The piercing steel, || with wreaking | purple dyed ;  
Clogged | in the wound, || the cruel | weapon stands ;  
The spouting blood || came streaming | o'er her hands.  
Her sad attendants || saw the deadly stroke,  
And with | loud cries || the sounding | palace shook.
7. There is a land || of every land the pride,  
Beloved by Heaven || o'er all the world beside ;  
Where brighter scenes || dispense serener light,  
And milder moons || imparadise the night ;  
Oh, thou shalt find, || howe'er thy footsteps roam,  
That land, | thy country, || and that spot | thy home.
8. So, in the field || with Ceres' \* beauty spread,  
Upstairs | some ancient oak || his reverend head ;  
Chaplets and sacred gifts || his boughs adorn ;  
And spoils of war || by mighty heroes won.
9. High on his helm || celestial lightnings play ;  
His beamy shield || emits a living ray ;  
Th' unwearied blaze || incessant streams supplies,  
Like the red star-fires || th' autumnal skies.

---

\* Ceres, in mythology, the goddess of corn, or the name of corn, deified.



10. The dumb shall sing, || the lame | his crutch forego,  
And leap | exulting || like the bounding roe.
11. So when an angel || by divine command,  
With rising tempests || shakes a guilty land.
12. The sea is waveless || as a lake ingulf'd . .  
'Mid sheltering hills, || without a ripple spreads . .  
Its bosom, | silent and immense, || the hues . .  
Of flickering day || have from its surface died,  
Leaving it garb'd || in sunless majesty.

---

## SECTION IV.

### *Metrical Accent.*

**METRICAL ACCENT** is a stress laid upon certain syllables in verse, recurring at regular intervals, and generally corresponding with the common accent, but not always.

1. In iambic measure, it falls on the *last* syllable of each foot.

#### EXAMPLE.

Hôw lôved | hów vâl | ûed ònce | âvâils | thêe nôt;  
Tô whôm | rêlât | êd, òr | bý whôm | bêgôt;  
A heap | of dust | alone | remains | of thee;  
'T is all | thou art, | and all | the proud | shall be.

2. In trochaic measure, the accent falls on the *first* syllable of each foot.

#### EXAMPLE.

Mây eäch | mörn thât | In-süc | cêssiôn,  
Adds nêw | mērciēs | êvēr | flōwîng,  
Leave a | strông and | deep im | pressiôn  
Of my | debt, for | ever | grōwîng.

---

**QUESTIONS.** What is metrical accent? Where does it fall in iambic measure? Where, in trochaic measure?

3. In anapestic measure, the accent falls on the *last* syllable of each foot.

## EXAMPLE.

Māy Ī gōv | ěrn mý pās | sions with āb | sōlūte swāy;  
 Ānd grōw wī | sēr ānd bēt | tēr ās life | weārs āwāy.

4. In dactylic measure, the accent falls on the *first* syllable of each foot. The first line in the following example, ends with a trochee, and the second, with an additional long syllable.

## EXAMPLE.

Brīghtēst ānd | bēst ōf thē | sōns ōf thē | mōrnīng,  
 Dāwn ōn ōūr | dārknēss, ānd | lēnd ūs thīne | *āīd.*

**RULE.** The metrical accent should be observed when it will not impair the sense, or so much derange the customary accent as to be harsh and unpleasant to the ear.

It would too much impair the sense, as well as do violence to every ear of any refinement, to read the following example strictly in accordance with the metrical accent, as it is marked.

## EXAMPLE.

Fālso ēl | ōquēnce, | like thē | prīsmāt | Ic glāss,  
 Its gaudy colors spreads in every place.

**NOTE.** In the following examples, and in others of a similar character, in which there is an unpleasant harshness produced by the conflict of the common and the metrical accents, a compromise may be made, and both syllables may be accented nearly alike.

## EXAMPLES.

1. Ōūr sū | *prēme* fōe | In tīme | māy mūch | rēlēnt.
2. Ēncāmp | thēir lē | giōns, ōr | with ōb | *scūre* wīng.

**QUESTIONS.** Where does the accent fall in anapestic measure? Where does it fall in dactylic measure? What is the rule for metrical accent? What may be done when it conflicts with the common accent?

## SECTION V.

*Metrical Changes.*

**METRICAL CHANGES** are used to signify those variations that are sometimes made in words by poetic license, to accommodate them to the measure which the verse requires.

These changes are frequently indicated by an apostrophe, which denotes that the word is abbreviated; but at the present time, custom seems inclined, in most instances, to omit this notation, and leave the reader to determine when such changes are necessary.

A syllable may sometimes be added to the end of a word in pronouncing it, which would not commonly be sounded.

**RULE.** When abbreviations are made in words, or additions are made to them by poetic license, they must generally be so far regarded in reading, as not to increase or diminish the number of syllables beyond what the measure requires.

**NOTE.** Whenever a line in verse contains a redundant letter or syllable, or more than the measure requires, it should either be entirely suppressed, or so slightly and rapidly uttered as to coalesce with the one following. Great care is necessary in reading lines of this description, in order to preserve the harmony.

In the following examples, the feet upon which metrical changes are made, are printed in italics.

**EXAMPLES.***Abbreviations.*

1. On ev | *ērŷ side* | with shad | *ōwŷ squād* | rons deep,  
And hosts | infu | *rŷāte shāke* | the shud | *dēring grōund*.

---

**QUESTIONS.** What are metrical changes? How are they frequently indicated? What license do poets sometimes take with words? What is the rule for reading such lines as contain abbreviations or additions? How should redundant letters or syllables be treated?

2. 'Tis mine | to teach | th' inac | tive hand | to reap,  
Kind na | ture's boun | ties o'er | the globe diffused.
3. Bend 'gainst | the steep | y hill | thy breast,  
Who durst | defy | th' Omnip |otent | to arms.

*Additions.*

1. Let each  
His adamantine coat gird well, and each  
Fit well | his helm, | gripe fast | his orb | ed\* shield.
2. And now beneath them lay the wished-for spot,  
The sa | cred bower | of that renown | ed bard.

In the first example, the last two syllables in the words *every*, *shadowy*, *infuriate*, and *shuddering*, are to be so pronounced as to coalesce in the sound of one syllable. In the second and third examples, the words *th' inactive* and *th' Omnipotent*, are pronounced [*thin-active*] and [*thom-nipotent*], in order to preserve the measure and harmony. In the example under "additions," *ed*, in the words *orbed* and *renowned*, must be pronounced as a distinct syllable.

## SECTION VI.

*Reading Poetry.*

The general direction for reading poetry is, to give it that measured, harmonious flow of sound, which distinguishes it from prose, without falling into a chanting, or sing-song pronunciation, which renders it ridiculous.

The rules already given for reading *prose*, are equally applicable to *poetry*. The metrical structure of poetry, however, requires a few *additional* ones, which it is proper here to introduce.

---

\* This is not properly the etymological figure of paragoge, but it has the same effect, when *ed* is pronounced as a distinct syllable.

**RULE 1.** Poetry should be read with a fuller swell of the open vowels than prose, and in a more melodious and flowing manner.

**EXAMPLE.**

O ! *sa* | cred Truth ! | thy tri | umph ceased | awhile,  
And Hope, thy sister, ceased with thee to smile,  
When leagued oppression poured to northern wars  
Her whiskered pandours <sup>a</sup> and her fierce hussars, <sup>b</sup>  
Waved her dread standard to the breeze of morn,  
Pealed her loud drum, and twanged her trumpet horn.

**RULE 2.** Poetry should be read in such a manner as best to convey the meaning of the author, and all sing-song should be carefully avoided.

The italicized syllables mark the difference between the *incorrect* and the *correct* readings.

**EXAMPLE.**

*Incorrect Reading.*

Beware of *too* sublime a *sense*  
Of your own *worth* and *consequence*.  
The man, who dreams himself so *great*,  
And his *importance* of such *weight*,  
That all *around*, in all that's *done*,  
Must *move* and *act* for *him alone*,  
Will learn, in *school* of tribulation.  
The folly *of* his expectation.

---

<sup>a</sup> Pandours, a kind of light infantry. <sup>b</sup> Hussars, mounted soldiers in the German army—cavalry.

---

**QUESTIONS.** What is rule first for reading poetry ? What is rule second for reading poetry ? What fault is presented in the incorrect reading of the example ?

*Correct Reading.*

Beware of *too sublime* a sense  
Of your own *worth* and *consequence*.  
The *man*, who dreams *himself* so *great*,  
And his *importance* of such *weight*,  
That *all* around, in *all* that's done,  
Must *move* and *act* for him alone,  
*Will learn*, in school of tribulation,  
The *folly* of his expectation.

---

RULE 3. In reading poetry, care should also be taken not to emphasize particles and words that rhyme, unless the sense requires it.

## EXAMPLE.

*Incorrect Reading.*

I saw two clouds at morning,  
Tinged *with* the rising *sun*;  
And *in* the dawn, they floated *on*,  
And mingled into *one* ;—  
I thought that morning cloud was *blest*,  
It moved so sweetly *to* the west.

*Correct Reading.*

I saw two clouds at *morning*,  
Tinged *with* the rising *sun* ;  
And in the *dawn*, they floated *on*,  
And *mingled* into one ;—  
I thought that *morning* cloud was *blest*,  
It *moved so sweetly* to the west.

---

QUESTIONS. What is rule third? What fault is presented in the incorrect reading of the example?

## GENERAL EXERCISES IN POETRY.

In reading the following exercises, the pupil should be careful to observe the proper inflections of the voice, the emphatic words, the harmonic and grammatical pauses, the metrical accent and metrical changes; and, at the same time, be particular to avoid such sing-song utterance, as would destroy all poetic beauty. He should also practice scanning the different kinds of verse, until he becomes familiar with all the measures.

## EXERCISE I.

## THE WOOD-ROSE AND LAUREL.—A FABLE.

*Iambic measure.—Lines of various lengths, consisting of four, three, and two feet.*

1. In these | deep shades | a flow | ret blows,  
 Whose leaves | a thou | sand sweets | disclose;  
 With modest air it hides its charms,  
 And every breeze its leaves alarms;  
 Turns on the ground its bashful eyes,  
 And oft unknown, neglected dies.  
 This flower, as late I careless strayed,  
 I saw in all its charms arrayed;  
 Fast by the spot where low it grew,  
 A proud and flaunting Wood-Rose blew.
  
2. With haughty air her head she raised,  
 And on the beauteous plant she gazed.  
 While struggling passion filled her breast,  
 She thus her kindling rage expressed; —  
 "Thou worthless flower,  
 Go, leave my bower,

---

QUESTIONS. What is the pupil required to observe in reading the general exercises in poetry? What is scanning? In what kind of measure is the first exercise? Of how many feet do the lines consist?

And hide in humbler scenes thy head;

How dost thou dare,

Where roses are,

Thy scents to shed?

Go, leave my bower, and live unknown,—

I'll rule the field of flowers alone."

- 3 "And dost thou think," the Laurel cried,  
And raised its head with modest pride,  
While on its little, trembling tongue,  
A drop of dew incumbent hung—  
"And dost thou think I'll leave this bower,  
The seat of many a friendly flower,  
The scene where first I grew?  
Thy haughty reign will soon be o'er,  
And thy frail form will bloom no more;—  
My flower will perish, too;  
But know, proud rose,  
When winter's snows,  
Shall fall where once thy beauties stood,  
My pointed leaf of shining green  
Will still amid the gloom be seen,  
To cheer the leafless wood."

4. "Presuming fool!" the Wood-Rose cried,  
And strove in vain her shame to hide;—  
But ah! no more the flower could say;  
For while she spoke, a transient breeze  
Came rustling through the neighboring trees,  
And bore her boasted charms away.
5. And such, said I, is beauty's power;  
Like thee she falls, poor trifling flower;  
And if she lives her little day,



Life's winter comes with rapid pace,  
 And robs her form of every grace,  
 And steals her bloom away.

6. But in thy form, thou Laurel green,  
 Fair Virtue's semblance soon is seen: —  
     In life she cheers each different stage,—  
 Spring's transient reign, and summer's glow,  
 And autumn mild, advancing slow,—  
     And lights the eye of age.

## EXERCISE II.

### MY COUNTRY.—ANON.

*Iambic measure.—Lines consisting of four and three feet.*

1. I love | my coun | try's pine- | clad hilla,  
     Her thou | sand bright | and gush | ing rilla,  
         Her sun | shine and | her shade;  
     Her rough and rugged rocks that rear  
     Their hoary heads high in the air,  
         In wild, fantastic forms.
2. I love her rivers deep and wide,  
     Those mighty streams that seaward glide,  
         To seek the ocean's breast;  
     Her smiling fields, her pleasant vales,  
     Her shady dells, her flowery dales,  
         The haunts of peaceful rest.
3. I love her forests dark and lone,  
     For there the wild bird's merry tone,  
         I hear from morn till night;

**QUESTIONS.** In what measure is the second exercise? How many feet in the lines?  
 Of what does an iambic consist? How is iambic measure accented?

And there are lovelier flowers, I ween,  
Than e'er in eastern lands were seen,  
In varied colors bright.

4. Her forests and her valleys fair,  
Her flowers that scent the morning air,  
Have all their charms for me;—  
But more I love my country's fame,  
Those words, that echo deathless fame,  
The land of Liberty.

---

### EXERCISE III.

#### ASPIRATIONS OF YOUTH.—MONTGOMERY.

*Trochaic measure.—Some lines of three feet with an additional long syllable, and others of three feet only.*

1. Highër, | hìghër, | will wè | climb,  
    Ūp thè | mōunt of | glōrÿ,  
That our names may live through time,  
    In our country's story;  
Happy when our welfare calls,  
He who conquers, he who falls.
2. Deeper, deeper, let us toil,  
    In the mines of knowledge;  
Nature's wealth and learning's spoil,  
    Win from school and college;  
Delve we there for richer gems,  
Than the stars of diadems.
3. Onward, onward, may we press,  
    Through the path of duty;

---

QUESTIONS. In what measure is exercise third? How many feet do the lines contain? Of what does a trochee consist? Which syllable is accented?

Virtue is true happiness,  
 Excellence, true beauty;  
 Minds are of celestial birth;  
 Make we, then, a heaven of earth.

4. Closer, closer, let us knit  
 Hearts and hands together.  
 Where our fireside comforts sit  
 In the wildest weather;  
 O, they wonder wide who roam,  
 For the joys of life from home.

5. Nearer, dearer bands of love,  
 Draw our souls in union,  
 To our Father's house above,  
 To the saints' communion;  
 Thither, every hope ascend,  
 There, may all our labors end.

## EXERCISE IV.

### THE HERMIT.—BEATTIE.

*Anapestic and Iambic measures.—The fifth line and the seventh of the second stanza, end with an additional long syllable.*

1. At the close | of the day | when the ham | let is still,  
 And mor | tale the sweets | of forget | fulness prove;  
 When naught but the torrent is heard on the hill,  
 And naught but the nightingale's song in the grove;—  
 It was thus, by the cave of the mountain afar,  
 While his harp rung symphonious, a hermit began;  
 No more with himself, or with nature at war,  
 He thought as a sage, though he felt as a man.

*Questions.* In what measures is the fourth exercise written? Of what does an anapest consist? How accented?

2. And darkness and doubt are now flying away;  
 No longer I roam in conjecture forlorn;  
 So breaks on the traveler, faint and astray,  
 The bright and the balmy effulgence of morn.  
 See truth, love, and mercy, in triumph descend | *ing*,  
 And nature all glowing, in Eden's first bloom,  
 On the cold cheek of death, smiles and roses are blend | *ing*,  
 And beauty, immortal, awakes from the tomb.
- 

## DEPARTURE OF THE YEAR.—ANON.

1. Ō, wēep | fōr thē ēarth | ānd thē chīl | drēn ōf mēn!  
 Awake the sad music of mountain and glen!  
 Pour out the deep voice of lament on the blast,  
 For a year hath gone down to the grave of the past!
2. Lament! for the year, with its promise of bliss,  
 Hath gone from a world full of mourning like this;  
 And the hopes that it brought have been trampled in dust,  
 And its paths have been paved with the hearts of the just!
3. Rejoice! for the day of redemption draws nigh!  
 Let loud halleluiahs resound through the sky!  
 Let the years roll away, and the darkness shall flee;  
 Rejoice and exult, for the earth shall be free!
- 

## EXERCISE V

## THE FOX AND THE CROW.—JANE TAYLOR.

*Anapestic and Iambic measures.—The first two lines and the fourth in the first stanza, commence with an iambic; all the other feet are anapestic.*

1. Thē fōx | ānd thē crōw,  
 In prōse, | I wēll knōw,  
 Māny gōod | littlē girls | cān rēhēarse;
- 

**Questions.** In what measure is exercise fifth? Of what do the lines consist?

Perhāps | it will tēll,  
 Prētty nēar | lȳ ās well,  
 If wē trȳ | thē sāme fā | blē in vērse.

2. In a dairy, a crow,  
 Having ventured to go,  
 Some food for her young ones to seek,  
 Flew up in the trees,  
 With a fine piece of cheese,  
 Which she joyfully held in her beak.
3. A fox that lived nigh,  
 To the tree saw her fly,  
 And to share in the prize made a vow;  
 For having just dined,  
 He for cheese felt inclined;  
 So he went and sat under the bough.

---

### EXERCISE VI.

#### STAR OF THE EAST.—HEBER.

*Dactylic measure.*—The first line and the third of each stanza close with a trochee, and the second and fourth with an additional long syllable.

1. Brightest ānd | bēst ōf thē | sōns ōf thē | mōrning,  
 Dāwn ōn ōūr | dārknēss ānd | lēnd ūs thīne | āīd;  
 Star of the east, the horizon adorning,  
 Guide where our infant Redeemer is | laid.
2. Cold on his cradle, the dew-drops are shining;  
 Low lies his head, with the beasts of the stall;  
 Angels adore him, in slumbers reclining,  
 Maker, and Monarch, and Saviour of all.

---

**Questions.** What kind of measure is exercise sixth? How do the lines end? Of what does dactylic measure consist? How is it accented.

3. Say, shall we yield him, in costly devotion,  
 Odors of Edom<sup>a</sup> and offerings divine?  
 Gems of the mountain, and pearls of the ocean,  
 Myrrh from the forest, and gold from the mine?
4. Vainly we offer each ample oblation;  
 Vainly with gold would his favor secure;  
 Richer by far, is the heart's adoration;  
 Dearer to God are the prayers of the poor.

---

Hail to the brightness of Zion's glad morning!  
 Long by the prophets of Israel foretold;  
 Hail to the millions from bondage returning;  
 Gentiles and Jews the blest vision behold.

The following stanza, though not strictly tribach, may be so read as to give a good specimen of that measure, by closing the third line and the ninth with an additional *long* syllable, and pronouncing all other syllables in the same stanza with an equally short quantity.

Cōme, thōu Äl | mīghty Kīng,  
 Hēlp ūs thȳ | nāme tō sīng,  
 Hēlp ūs tō | prāise;  
 Fāthēr äll | glōriōūs,  
 O'ēr äll vīc | tōriōūs,  
 Cōme, ānd rēign | övēr ūs,  
 Änciēnt öf | dāys.

---

<sup>a</sup> Edom, the country of the Edomites, about eighty miles east of Jerusalem.

---

QUESTION. How may the above stanza be made to illustrate tribach measure?

## EXERCISE VII.

A SUMMER-EVENING MEDITATION.—BARBAULD.<sup>a</sup>*Iambic Measure.—Each line has five feet.*

1. 'T is past! | The sul | try ty | rant of | the south  
 Has spent | his short- | lived rage; | more grate | ful hours  
 Move silent on; — the skies no more repel  
 The dazzled sight, but with mild, maiden beams  
 Of tempered luster, court the cherished eye  
 To wander o'er their sphere, where, hung aloft,  
 Dian's <sup>b</sup> bright crescent, like a silver bow  
 New strung in heaven, lifts high its beamy horns,  
 Impatient for the night, and seems to push  
 Her brother down the sky.
  
2. Fair Venus shines  
 E'en in the eve of day, with sweetest beam  
 Propitious shines, and shakes a trembling flood  
 Of softened radiance from her dewy locks.  
 The shadows spread apace, while meek-eyed Eve,<sup>c</sup>  
 Her cheek yet warm with blushes, slow retires  
 Through the Hesperian <sup>d</sup> gardens of the west,  
 And shuts the gates of day.
  
3. 'T is now the hour,  
 When Contemplation, from her sunless haunts,  
 The cool, damp grotto, or the lonely depth

---

<sup>a</sup> Barbauld, (Anna Letitia Alkin,) a pleasing English writer, born in 1743, and died at the age of 82. <sup>b</sup> Dian, (Diana,) the moon, or the goddess, said to guide the chariot of the moon. <sup>c</sup> Eve, evening personified. <sup>d</sup> Hesperian garden, allusion is here made to a celebrated garden in heathen mythology, situated at the west, and said to have abounded with golden apples, and other fruits of the most delicious kind.

---

QUESTIONS. What measure is exercise seventh? How many feet in each line? What kind of verse is it?

Of unpierced woods, where wrapt in solid shade  
She mused away the gaudy hours of noon,  
And fed on thoughts unripened by the sun,  
Moves forward; and, with radiant finger, points  
To yon blue concave, swelled by breath divine,  
Where, one by one, the living eyes of heaven  
Awake, quick kindling o'er the face of ether  
One boundless blaze—ten thousand trembling fires,  
And dancing lusters, where th' unsteady eye,  
Restless and dazzled, wanders unconfined  
O'er all this field of glories; spacious field,  
And worthy of the Master! he, whose hand,  
With hieroglyphics older than the Nile,  
Inscribed the mystic tablet, hung on high  
To public gaze, and said, "Adore, O man.  
The finger of thy God!"

4. From what pure wells  
Of milky light, what soft o'erflowing urn,  
Are all these lamps so filled—these friendly lamps,  
Forever streaming o'er the azure deep  
To point our path, and light us to our home?  
How soft they slide along their lucid spheres,  
And, silent as the foot of time, fulfill,  
Their destined courses! Nature's self is hushed,  
And, but a scattered leaf which rustles through  
The thick-wove foliage, not a sound is heard  
To break the midnight air, though the raised ear,  
Intensely list'ning, drinks in every breath.

5. How deep the silence, yet how loud the praise!  
But are they silent all? or is there not  
A tongue in every star, that talks with man  
And woos him to be wise? nor woos in vain;—



This dead of midnight is the noon of thought,  
 And wisdom mounts her zenith with the stars.  
 At this still hour, the self-collected soul  
 Turns inward, and beholds a stranger there  
 Of high descent, and more than mortal rank;  
 An embryo God; a spark of fire divine,  
 Which must burn on for ages, when the sun,—  
 Fair transitory creature of a day!—  
 Has closed his golden eye, and, wrapt in shades,  
 Forgets his wonted journey through the east.

---

## SECTION VI.

### LYRIC POETRY.

LYRIC POETRY, such as psalms, hymns, odes, &c., consists of lines, feet, and syllables, capable of being set to music.

All poetical compositions of this character, are usually written in iambic, trochaic, or anapestic measure; or a combination of two or all of them.

The most common measures, in which sacred or devotional psalms and hymns are written, are designated thus:—

S. M.	denotes	Short Meter or Measure.
C. M.	do.	Common do.
L. M.	do.	Long do.
H. M.	do.	Halleluiahs do.
L. P. M.	do.	Long Proper do.

---

QUESTIONS. What is lyric poetry? In what measures are compositions of this character usually written? How are the most common measures, in which psalms and hymns are written, designated? What does S. M. denote? C. M., &c.?

There are various other measures designated by *figures*, which denote the number of syllables in the different lines.

1. *S. M., Iambic, 6s and 8s — three and four feet.*

EXAMPLE.

Thē hīll | ōf Zī | ōn yīlds  
A thousānḁ sacred sweets,  
Before | we reach | the heaven | ly fields,  
Or walk the golden streets.

2. *C. M., Iambic, 8s and 6s — four and three feet.*

EXAMPLE.

Hē cōmes | thē brōk | ēn hēārt | tō hēal,  
The bleed | ing soul | to cure;  
And with the treasures of his grace,  
T' enrich the humble poor.

3. *L. M., Iambic, 8s — four feet.*

EXAMPLE.

Hē guīdes | ōur fēet, | hē guārds | ōur wāy;  
His morning smiles bless all the day;  
He spreads the evening veil, and keeps  
The silent hours while Israel sleeps.

4. *L. P. M., Iambic, 8s — four feet.*

EXAMPLE.

Ī'll prāise | mŷ Mā | kēr with | mŷ brēath;  
And when my voice is lost in death,  
Praise shall employ my nobler powers;  
My days of praise shall ne'er be past  
While life, and thought, and being last,  
Or immortality endures.

---

**QUESTIONS.** How are other measures designated? What do the figures denote? In what measure is Short Meter written? How many syllables do the lines contain? How many feet? In what measure is C. M. written? How many syllables do the lines contain? How many feet? In what measure is L. M. written? How many syllables in each line? How many feet? In what measure is L. P. M. written? How many syllables in each line? How many feet? Wherein does it differ from L. M.?

5. *H. M., Iambic, 6s and 4s — three and two feet.*

## EXAMPLE.

Hē gīlds   thē moŭrn   ing fāce	Thē nā   tions rūnd,
With beams that cannot fāde ;	Thy form shall view,
His all-resplendent grace	With luster new,
He pours around my head.	Divinely crowned.

6. *Iambic and Anapestic, 5s and 6s — two feet.*

## EXAMPLE.

Yē sār   vānts ōf Gōd,	Thē greāt   cōngrēgā   tīōn
Your Master proclaim,	His triumph shall sing,
And publish abroad	Ascribing salva   tion
His wonderful name.	To Jesus our King.

7. *Anapestic, 6s and 9s — two and three feet.*

## EXAMPLE.

Ō hōw hāp | pŷ āre thēy,  
 Who the Saviour obey,  
 And have laid | up their treas | ures above ;  
 O what tongue can express  
 The sweet comfort and peace,  
 Of a soul in its earliest love.

8. *Trochaic, 8s, 7s, and 4s — four, three, and two feet.*

## EXAMPLE.

Guide mē | Ō thoŷ | grēat Jē | hōvāh ;  
 Pilgrim | through this | barren | land ;  
 I am weak, but thou art mighty ;  
 Hold me in thy powerful hand :  
 Bread of | heaven,  
 Feed me till I want no more.

9. *Iambic and Anapestic, 8s — three feet.*

## EXAMPLE.

Mŷ grā | ciōūs Rēdēem | ēr Ī lōve,  
 His praises aloud I'll proclaim,

---

**QUESTIONS.** In what measure is H. M. written ? How many syllables do the lines contain ? How many feet ? Let the teacher ask similar questions on all the following examples.

And join with the armies above  
To shout his adorable name.

10. *Trochaic, 7s—three feet, with an additional long syllable.*

EXAMPLE.

Bōundlēss | glōrŷ | Lōrd bē | thine ;  
Thou hast made the darkness shine ;  
Thou hast sent a cheering ray ;  
Thou hast turned our night to day.

11. *Trochaic, 3s and 7s—four and three feet.*

EXAMPLE.

Cōme thōu | fōunt ōf | ēv'rŷ | blēssing,  
Tune my | heart to | grateful | lays ;  
Streams of mercy never ceasing,  
Call for songs of loudest | praise.

12. *Iambic and Anapestic, 5s and 11s—two and four feet.*

EXAMPLE.

Cōme lēt | ūs ānēw  
Our journey pursue,  
Roll round with the year,  
And nev | er stand still | till the Mas | ter appear.

13. *Iambic and Anapestic, 11s—four feet.*

EXAMPLE.

Hōw fīrm | ā fōundā | tiōn yē sāints | ōf thē Lōrd,  
Is laid for your faith in his excellent word !  
What more could his mercy and goodness have said  
To those who for refuge, to Jesus have fled.

14. *Anapestic, 12s and 9s—four and three feet.*

EXAMPLE.

Thēy hāve gōne | tō thē lānd | whēre thē pā | triārchs rēst, |  
Where the bones | of the proph | ets are laid, ;  
Where the chosen of Israel the promise possess'd,  
And Jehovah his wonders displayed.

15. *Trochaic, 8s, 7s, and 4s — four, three, and two feet.*

## EXAMPLE.

Hark, thē | jūdgment | trūmpēt | sōundīng,  
 Rends the | skies and | shakes the | poles;  
 Lo, the day, with wrath abounding,  
 Breaks upon astonished souls !  
 Ev'ry | creature  
 Now the awful Judge beholds.

16. *Iambic, 7s and 8s — three feet.*

## EXAMPLE.

Frōm Grēn | lānd's ī | cý moŭn | tains,  
 From In | dia's cor | al strand ;  
 Where Afric's sunny fountains  
 Roll down their golden sand ;  
 From many an ancient river,  
 From many a palmy plain,  
 They call us to deliver  
 Their land from error's chain.

17. *Trochaic, 7s and 4s — three and two feet.*

## EXAMPLE.

note

Whēn thē | vēil ōf | dēath āp | pēars,  
 Faint and cold this mortal clay,  
 Kind Forerunner ! soothe my fears,  
 Light me through the darksome way ;  
 Break the | shadows,  
 Usher in eternal day.

18. *Anapestic, Iambic, and Spondaic, 12s and 11s — four feet.*

## EXAMPLE.

Thoū ārt gūne | tō thē grāve | būt wē will | nōt dēplōre | thēe,  
 Thoūgh sōr | rows and dark | ness encom | pass the tomb ;  
 The Saviour has passed through its portals before thee,  
 And the lamp of his love is thy guide through the gloom.

19. *Dactylic and Trochaic, 11s and 10s — four and three feet*

## EXAMPLE.

Hail tō thē | brightnēss ōf | Ziōn's glād | mōrning !  
 Joy to the | lands that in | darkness have | lain ;  
 Hushed be the accents of sorrow and mourning,  
 Zion in triumph begins her mild reign.

20. *Trochaic and Iambic, 4s, 5s, and 8s — four and two feet.*

## EXAMPLE.

Pilgrīm | wēary,  
 Lone and dreary,  
 Hast thou | found the | night ?  
 Onward | while thy | course pur | suing,  
 Hast thou been thy course renewing,  
 Or been cheered by faintly viewing  
 Some beacon light ?

## CHAPTER VIII.

## FIGURES OF SPEECH.

FIGURES of speech are intentional departures from simplicity of expression, and may be described to be that language which is prompted, either by the imagination, or the passions. They are divided into two general classes, called figures of *words*, and figures of *thought*.

Figurative language, when appropriately introduced, is one of the distinguishing beauties of style. It serves to enrich, and render the language itself more copious, by multiplying words and phrases for expressing all sorts of ideas ; for describing the minutest differences, and the nicest shades and colors of thought, which no words in their literal sense could do.

QUESTIONS. What are figures of speech ? What is said of figurative language ?

Figures also elevate and give dignity to style, and at the same time afford the pleasure of enjoying two objects at one view, without confusion ; — the principal idea, which is the subject of the discourse, and its accessory, which is the figurative dress. In addition to this, figures oftentimes give a clearer and more striking view of the principal object, than could be gained merely by the use of simple terms, unaccompanied by the accessory idea. Their beauty and effect are exemplified by the following sentences. The first, conveys an idea of what was intended should be understood, in the *simplest* form of expression ; and the second, conveys the same idea, by a *figurative* use of words :

1. A good man enjoys comfort in the midst of adversity.
2. To the upright, there arises light in darkness.

In the second sentence, *light* suggests the idea of *comfort*, and *darkness* the idea of *adversity*. Hence, it is a figurative mode of expressing what is affirmed by the simple language of the first sentence.

The following are the most important of the figures of speech which demand our attention, in addition to the Exclamation, Interrogation, Antithesis, and Irony, already illustrated on preceding pages : —

- |                |                     |
|----------------|---------------------|
| 1. Metonymy.   | 6. Hyperbole.       |
| 2. Synecdoche. | 7. Vision.          |
| 3. Simile.     | 8. Personification. |
| 4. Metaphor.   | 9. Apostrophe.      |
| 5. Allegory.   | 10. Climax.         |

---

### 1. *Metonymy*.

A Metonymy is a figure in which one word is put for another, or a change of names which have some relation to each other.

---

**QUESTIONS.** How are its beauty and effect exemplified ? What are the most important figures of speech in addition to those already illustrated ? What is a metonymy ? Give an illustration ?

## EXAMPLES.

That man keeps a good *table*. The boys have read *Virgil*. They have *Moses* and the *Prophets*. They smote the *city*.

*Table* is used here to denote *provisions*; *Virgil*, for his *poems*; *Moses* and the *Prophets*, for their *writings*; and *city*, for *citizens*.

2. *Synecdoche*.

A Synecdoche consists in putting the whole of a thing for a part, or a part for the whole; the genus for the species, or the species for the genus.

## EXAMPLES.

*Man* is mortal. The *horse* is a noble animal. I bought twenty *head* of cattle. The *year* is now beautiful.

The synecdoche is very nearly allied to metonymy. In the preceding examples, *man* is used to represent the *race*, or *all* mankind; *horse*, the whole of that *species* or *genus*; *head*, the *whole* of each animal; and *year*, the season of *summer*.

3. *Simile or Comparison*.

A Simile, or Comparison, points out or expresses the resemblance between two or more objects.

## EXAMPLES.

1. Our *troops* rushed on *like a torrent*, and overwhelmed the foe *like a flood*.

2. The *actions* of princes are *like* those great *rivers*, the *course* of which every one beholds, but their *springs* have been seen by few.

3. Our *Indians* are *like* those *wild plants* which thrive best in the shade, but which wither, when exposed to the influence of the sun.

4. *She* came in all her beauty, *like the moon* from the cloud

QUESTIONS. What is a synecdoche? Give an illustration. To what is the synecdoche nearly allied? What is a simile or comparison? Give an illustration.



in the east. *Loveliness* was around her, *as light*. Her steps were *like* the *music* of songs.

5. Pleasant are the *words* of the song, and lovely are the *tales* of other times. *They are like* the *dew* of the morning on the hill of roses, when the sun is faint on its side, and the lake is settled and blue in the vale.

NOTE. Comparisons are sometimes happily made between objects where no resemblance exists, in consequence of the similarity of the effects produced on the mind.

#### EXAMPLE.

The *music* of Carryl, was *like* the *memory* of joys that are past, pleasant and mournful to the soul.

All comparisons are reducible to two characters:—explaining and embellishing. The former is mainly used for elucidation; the latter, for ornament. Comparison is a figure in common, daily use, among all classes of men.

#### 4. *Metaphor.*

A Metaphor is an abridged form of simile or comparison, and is founded on the resemblance which one object bears to another.

#### EXAMPLES.

1. His *eye* was *morning's brightest ray*.
2. I will be unto her a *wall of fire* round about.
3. Thy *word* is a *lamp* to my feet, and a *light* to my path.

There is a close connection between a simile and a metaphor. The latter is a comparison implied; the former is one expressed. If we say, "*Achilles* \* is a *lion*," we mean that he *resembles* a lion in courage or strength. If we say, "*That man* is a *pillar* of

---

\* Achilles, the son of Peleus and Thetis. He was a distinguished Grecian warrior, at the siege of ancient Troy.

---

QUESTIONS. What is the note? Give an illustration. What is a metaphor? Give an illustration. What is the difference between a simile and metaphor? Give an illustration of their difference.

state," we mean, he supports the state, as a *pillar* does a *building*.

The above are metaphors. But if we say, "Our *troops* rushed on *like a torrent*, and overwhelmed the foe *like a flood*," we call it a simile or comparison.

The similitude is sometimes reduced to a single word, or a word expressing the similitude without the signs of comparison; thus, to say, "That man is a *fox*," is a metaphor; but to say, "That man is *like a fox*," is a comparison. To say, "The *soldiers* were *lions* in combat," is a metaphor; but if we say, "The soldiers fought *like lions*," it becomes a comparison.

The resemblance and the difference between a metaphor and a simile, must, from the above examples, be obvious to every reader.

Metaphors abound in all languages; and no figure approaches so near *painting* as this. Its peculiar effect is to give light and strength to description, and, as it were, to make intellectual ideas visible to the eye, by giving them color, and substance, and sensible qualities.

### 5. *Allegory.*

An Allegory is a continued metaphor, or a connected narration of fictitious events, designed to illustrate important realities.

Allegories were formerly a favorite method of delivering instruction. All those writings usually called *fables* or *parables*, are a species of allegory, where the dispositions of men are figured by words and actions *attributed* to beasts, or inanimate objects; while the *moral* is the unfigured sense or meaning of the allegory.

#### EXAMPLE.

1. Night kissed the young rose, and it bent softly to sleep. The stars, shrined in pure dew-drops which hung upon its

QUESTIONS. What is the peculiar effect of a metaphor? What is an allegory? What are fables and parables?

blushing bosom, watched its sweet slumbers. Morning came with her dancing breezes, and they whispered to the young rose, and it awoke, joyous and smiling. Lightly it danced to and fro in all the loveliness of health and youthful innocence.

2. Then came the ardent sun-god <sup>a</sup> sweeping from the east, and he smote the young rose with his golden shaft, and it fainted. Deserted, and almost heart-broken, it dropped to the dust in its loneliness.

3. Now, the gentle breeze, who had been gamboling over the sea, pushing on the light bark, sweeping over hill and dale, by the neat cottage and the still brook, turning the old mill, fanning the fevered brow of disease, and tossing the curl of innocent childhood, came tripping along on her errands of mercy and love; and, when she saw the young rose, she hastened to kiss it, and fondly bathed its forehead in cool, refreshing showers, and the young rose revived, looked up and smiled, and flung out its ruddy arms as if in gratitude to embrace the kind breeze; but she hurried quickly away; her generous task was performed; yet not without reward, for she soon perceived that a delicious fragrance had been poured on her wings by the grateful rose; and the kind breeze was glad in her heart, and went away singing through the trees.

4. Thus, true charity, like the breeze which gathers a fragrance from the humble flower it refreshes, unconsciously reaps a reward in the performance of its offices of kindness and love, which steals through the heart like a rich perfume, to bless and to cheer.

---

### 6. *Hyperbole.*

A Hyperbole consists in magnifying or diminishing an object beyond its natural bounds, or the limits of truth.

---

<sup>a</sup> Sun-god, the rays of the sun, or the sun itself.

---

QUESTION. What is a hyperbole?

## EXAMPLES.

1. They were *swifter* than *eagles*, they were *stronger* than *lions*.

2. I saw their *chief*, *tall* as a *rock* of *ice*; his *spear*, the *blasted fir*; his *shield*, the *rising moon*; and he *sat* on the *shore* like a *cloud* of *mist* on the *hill*.

NOTE. When hyperbolic language goes beyond *all reasonable* bounds, it becomes *bombast*, and is not only ridiculous, but disgusting.

## EXAMPLE.

I found her on the floor,  
In all the storm of grief, yet beautiful,  
Pouring forth *tears* at such a lavish rate,  
That were the *world* on fire, they might have *drowned*  
The wrath of heaven, and *quenched* the mighty ruin.

Nothing could be more extravagantly ridiculous than the above, yet the imagination is thus prone to magnify objects; and this figure is not unfrequently exemplified in common conversation, especially among children and youth. All expressions in the description and comparison of objects, are hyperbolic when they go beyond what is strictly true.

7. *Vision, or Imagery.*

Vision, or Imagery, consists in using the *present* tense of the verb instead of the *past*, and thus describing past events as actually passing before our eyes; or, in representing any object of the imagination as *real*, and present to the senses.

This figure cannot be introduced to any *good* effect, without the exercise of strong passion, and under circumstances of deep

---

QUESTIONS. Give an example? What is the note? In what is this figure too frequently exemplified? What is vision or imagery? What is necessary in order to introduce this figure with good effect?

excitement. The following, from one of Cicero's orations, is an appropriate —

EXAMPLE.

I seem to myself to behold this city, the ornament of the earth, the capital of all nations, suddenly involved in one conflagration. I see before me the slaughtered heaps of citizens, lying unburied in the midst of their ruined country. The furious countenance of Cethegus <sup>a</sup> rises to my view, while, with a savage joy, he is triumphing in your miseries.

8. *Personification.*

Personification is that figure by which we attribute life and action to inanimate objects.

The language is taken in its literal sense, and the figure lies in the thought. It is prompted by passion, or a strong and lively imagination. All poetry, even in its most humble forms, abounds with this figure. It has three forms:—

1. It consists in ascribing to inanimate objects, some of the qualities of living creatures.

EXAMPLES

A *raging* storm. A *deceitful* disease. A *cruel* disaster. The *thirsty* earth. The *merciless* ocean. The *groaning* forest.

2. It consists in representing inanimate objects, as acting like those which have life.

EXAMPLES.

1. The *Mountains skipped* like *rams*, and the little *Hills, like lambs*.

<sup>a</sup> Cethegus, (Cornelius,) a Roman of the most corrupt and abandoned character ; an accomplice in Cataline's conspiracy, and, by order of the senate, was strangled in prison.

QUESTIONS. What is personification ? In what does the figure lie ? How many forms has it ? What is the first ? Give an example. What is the second ? Give an example.

2. So saying her rash hand, in evil hour  
 Forth reaching to the fruit, she plucked and ate;  
*Earth felt* the wound; and *Nature* from her seat,  
*Sighing*, through all her works, gave signs of woe,  
 That all was lost.

3. It represents inanimate objects, not only as feeling and acting, but as speaking to us, or listening when we address them.

#### EXAMPLES.

1. I asked the golden *Sun*, and silver *Spheres*,  
 Those bright chronometers of days and years: —  
*They answered*, “ *Time* is but a meteor glare,  
 And bids us for eternity prepare.”
2. Oh! unexpected stroke, worse than of Death!  
 Must I leave thee, *Paradise!* thus leave  
 Thee, native *Soil* — these happy walks, and shades,  
 Fit haunt of gods? . . . . O, *Flowers!*  
 Who now shall rear you to the sun, or rank  
 Your tribes, and water from th’ ambrosial fount?  
 Thee, lastly, nuptial *Bower*, by me adorned  
 With what to sight or smell was sweet, — from thee  
 How shall I part, and whither wander down  
 Into a lower world, to this obscure  
 And wild? How shall we breathe in other air,  
 Less pure, accustomed to immortal fruits?

#### 9. *Apostrophe.*

An *Apostrophe* is an address to some real person either absent or dead, as though present and listening to us; or an address to some object personified.

An *apostrophe* is nearly allied to personification. It is a figure which abounds with sublimity and feeling. All great

---

QUESTIONS. What is the third? Give an example. What is an *apostrophe*? To what figure is it nearly allied. What is here said of it?

and beautiful objects in nature, such as the sun, a mountain, the ocean, &c., as well as persons, may be apostrophized. The manner of utterance must be governed by the strength of passion indicated by the language.

#### EXAMPLES.

1. Weep on the rocks of roaring winds, O Maid of Innis-lore!<sup>a</sup> Bend thy fair head over the waves, thou fairer than the ghosts of the hills, when it moves in a sunbeam at noon over the silence of Morven.<sup>b</sup>

2. O Thou that rollest above, round as the shield of my fathers ! whence are thy beams, O Sun ! thy everlasting light ? Thou comest forth in thy awful beauty ; the stars hide themselves in the sky ; the moon, cold and pale, sinks in the western wave. But thou thyself movest above ! who can be a companion of thy course ? The oaks of the mountains fall ; the mountains themselves decay with years ; the ocean shrinks and grows again ; the moon herself is lost in the heavens ; but thou art forever the same, rejoicing in the brightness of thy course.

3. When the world is dark with tempests, when thunder rolls, and lightning flies, thou lookest in thy beauty from the clouds, and laughest at the storm. But to Ossian thou lookest in vain ; for he beholds thy beams no more, whether thy yellow hair floats on the eastern clouds, or thou tremblest at the gates of the west. But thou art, perhaps, like me, for a season ; thy years will have an end. Thou shalt sleep in thy clouds, careless of the voice of the morning. Exult then, O Sun ! in the strength of thy youth. Age is dark and unlovely ; it is like the glimmering light of the moon, when it shines through broken clouds, and the mist is on the hills ; when the blast of the north is on the plain, and the traveler shrinks in the midst of his journey.

---

<sup>a</sup> Innislore, the name given to the Orkney Islands, by Ossian, a Caledonian bard, who flourished about A. D. 300. <sup>b</sup> Morven, a province of ancient Caledonia, or Scotland.

10. *Climax, or Amplification.*

A Climax, or Amplification, consists in a gradual heightening of all the circumstances of any object or action, which we desire to present in a strong light.

## EXAMPLES.

1. It is a crime to put a Roman citizen in bonds ; it is the height of *guilt* to *scourge* him ; little less than **FARRICIDE** to put him to **DEATH** ; what name then shall I give to **CRUCIFYING HIM** ?

2. The cloud-capt towers, the gorgeous *palaces*,  
The solemn **TEMPLES**, the great **GLOBE ITSELF**,  
With all that it **INHABITS**, shall dissolve,  
And like the baseless fabric of a vision  
Leave not a wreck behind.

3. We have complained, we have *petitioned*, we have **INTREATED**, we have **SUPPLICATED** ; we have even **PROSTRATED** ourselves at the foot of the throne, without moving royal clemency.

---

**QUESTIONS.** What is climax, or amplification ? Give an example.



## TO TEACHERS.

**PART FIRST** should be taken up in the order of its arrangement, and taught agreeably to the author's suggestions. The class should be exercised daily, on the tables, examples, and reading exercises illustrating the rules, until the principles of elocution therein contained, are clearly understood, and can be correctly applied in reading the miscellaneous lessons of the Second Part.

It is believed that the extent and variety of the reading matter it embraces, will not only relieve the dullness and tediousness of thus carefully studying elocutionary rules, sometimes complained of, but will be found amply sufficient, in the hands of a faithful teacher, to secure, on the part of his pupils, both in reading and speaking, a natural, easy, graceful, and impressive manner of delivery.

In **PART SECOND**, it was deemed unnecessary to introduce the rhetorical notation. It will be seen, however, that an occasional direction is given at the heads of the lessons, sometimes with, and sometimes without a reference to one or more of the rules which are especially exemplified by the piece. This is designed, both as an aid to the student in preparing himself for the reading exercise, and as a suggestion to the teacher, that he should never neglect to call the attention of his class to such principles of elocution as the lesson exemplifies, and thereby endeavor to secure to each member, a perfect familiarity with the rules, and their practical application.

It is also recommended to students, after they have determined the general character of the language, or style of the piece, the kind and structure of the sentences, and the emphatic words, inflections, transitions, and tones of voice, &c., which the sentiment requires in order to its most effective delivery, to designate the same with a pencil, in accordance with the notation of the First Part. Such an exercise cannot fail to awaken their minds to the importance of the subject, and, at the same time, to make them critical in the application of elocutionary principles, both in reading and speaking.

## PART II.

---

### SELECT PIECES

FOR

## READING AND DECLAMATION.

---

### LESSON I.

#### COUNSEL AND ADVICE TO YOUNG MEN.—WISB.

[Didactic.—This piece will also exemplify the pause of suspension, Rule 6, page 95.]

1. Every young man is now a sower of seed on the field of life. These bright days of youth are the seed-time. Every thought of your intellect, every emotion of your heart, every word of your tongue, every principle you adopt, every act you perform, is a seed, whose good or evil fruit will be the bliss or bane of your after life.

2. As is the seed, so will be the crop. Indulge your appetites, gratify your passions, neglect your intellect, foster wrong principles, cherish habits of idleness, vulgarity, dissipation, and, in the after years of manhood, you will reap a plentiful crop of corruption, degradation, and remorse. But if you control your appetites, subdue your passions, firmly adopt and rigidly practice right principles, form habits of purity, propriety, sobriety, and diligence, your harvest will be one of honor, health, and happiness.

3. That you have reached the period of youth, is, therefore, for you, a very serious fact. Great destinies lie shrouded in

your swiftly passing hours; great responsibilities stand in the passages of every-day life; great dangers lie hidden in the by-paths of life's great highway; and sirens, whose song is as charming as the voice of Calypso,\* are there to allure you to destruction.

4. Great uncertainty hangs on your future history. God has given you existence, with full power and opportunity to improve it, and be happy. He has given you equal power to despise the gift, and be wretched. Which you will do, is the grand problem to be solved by your choice and conduct. To you, so young, so inexperienced, so susceptible of evil, so capable of good, so full of strong feelings, so unsettled in opinion, is committed the awful trust of your future happiness. Your bliss, or misery, in two worlds, hang poised in the balance. The manner in which you spend your youth, will turn the scale for weal or woe.

5. Verily, it has been well said, that the season of youth is a critical period. Critical, indeed! And I would, if possible, engrave the thought in ineffaceable letters on your susceptible heart, and make you feel how much the fashioning of your destiny, which, hitherto, has been more in the hands of others than your own, is now confided to your discretion.

6. As boys, at home, you have sailed upon the calm waters of a quiet river, in a bark carefully furnished by a mother's love, and safely guided by a father's skill. Now, you are sailing through the winding channels, the rocky straits, the rapid, rushing currents, at the river's mouth, into the great sea of active life. And here, for the first time, you are in command of the vessel.

7. On your skill, and caution, depends the safety of the passage. Neglect the rules laid down on the chart of experience

---

\* Calypso, a daughter of Atlas. She inhabited the woody island, Ogygia, situated deep in the ocean, and lived remote from all intercourse with gods or men.

by previous navigators, take passion for your pilot, place folly at the helm, and your bark will shortly lie a pitiable wreck on the rocks, or be so damaged as to peril your safety on the coming voyage. But study well the intricacies and dangers of your course, take counsel of experience, let caution be your pilot, and, without doubt, you will escape rock, current, eddy, and whirlpool, and, with streamered masts and big white sail, float gaily forth to dare and conquer the perils of the sea beyond.

---

## LESSON II.

CHARACTER OF PITT.<sup>a</sup>—ROBERTSON.

[An exercise for reading in concert.]

1. The secretary stood alone; | modern degeneracy had not reached him. | Original, and unaccommodating, | the features of his character had the hardihood of antiquity. | His august mind overawed majesty; | and one of his sovereigns thought royalty so impaired in his presence, | that he conspired to remove him, | in order to be relieved from his superiority. | No state chicanery, | no narrow system of vicious politics, | no idle contest for ministerial victories, | sunk him to the vulgar level of the great; | but, overbearing, persuasive, and impracticable, | his object was England, his ambition was fame. |

2. Without dividing, he destroyed party; | without corrupting, he made a venal age unanimous. | France sunk beneath him. | With one hand he smote the house of Bourbon,<sup>b</sup> | and wielded in the other, the democracy of England. | The sight of his mind was infinite; | and his schemes were to affect, | not

---

<sup>a</sup> Pitt, (William, or Lord Chatham, was born in November, 1708. At the age of twenty-six, he became a member of the English parliament. He died in May, 1778. The name of Chatham is the representative, in our language, of whatever is bold and commanding in eloquence. <sup>b</sup> Bourbon, (house of,) a royal family in France.

England, | not the present age only, | but Europe, and posterity. | Wonderful were the means by which these schemes were accomplished, — | always seasonable, | always adequate, | the suggestions of an understanding | animated by ardor | and enlightened by prophecy. |

3. The ordinary feelings which make life amiable, and indolent, | were unknown to him. | No domestic difficulties, no domestic weakness reached him; | but, aloof from the sordid occurrences of life, | and unsullied by its intercourse, | he came, occasionally, into our system, | to counsel, and to decide. |

4. A character so exalted, | so strenuous, | so various, | so authoritative | astonished a corrupt age; | and the treasury trembled at the name of Pitt, | through all her classes of venality. | Corruption imagined, indeed, | that she had found defects in this statesman, | and talked much of the inconsistency of his glory, | and much of the ruin of his victories; | but the history of his country | and the calamities of the enemy, | answered, and refuted her.

5. Nor were his political abilities his only talents; | his eloquence was an era in the senate, | peculiar, and spontaneous, | familiarly expressing gigantic sentiments, | and instinctive wisdom; | not like the torrent of Demosthenes, or the splendid conflagration of Tully; | it resembled sometimes the thunder, | and sometimes the music of the spheres. | Like Murray,<sup>a</sup> | he did not conduct the understanding | through the painful subtlety of argumentation; | nor was he, like Townshend,<sup>b</sup> | forever on the rack of exertion; | but rather lightened upon the subject, | and reached the point by the flashings of the mind, | which, like those of his eye, | were felt, but could not be followed. |

---

Murray, (William,) the same as Lord Mansfield, one of the most distinguished jurists of England. He died in 1793. <sup>b</sup> Townshend, (Charles,) a most eloquent parliamentary speaker.

6. Upon the whole, | there was in this man | something that would create, | subvert, | or reform; | an understanding, | a spirit, | and an eloquence, | to summon mankind to society, | or to break the bonds of slavery asunder; | something to rule the wilderness of free minds | with unbounded authority; | something that could establish, | or overwhelm empire, | and strike a blow in the world, | that should resound through the universe.

---

## LESSON III.

ADDRESS TO THE OCEAN.—PROCTOR.

[Sublimity and grandeur.—Rule 6, p. 179.]

1. O thou vast Ocean!—ever-sounding sea!  
Thou symbol of a drear immensity!  
Thou thing, that windest round the solid world  
Like a huge animal, which, downward hurled  
From the black clouds, lies weltering and alone,  
Lashing and writhing, till its strength be gone,  
Thy voice is like the thunder; and thy sleep  
Is like a giant's slumber, loud and deep.  
Thou speakest in the east and in the west  
At once; and on thy heavily laden breast,  
Fleets come and go, and shapes, that have no life  
Or motion, yet are moved and met in strife.
2. The earth hath naught of this; nor chance nor change  
Ruffles its surface.  
Ever the same, it hath no ebb, no flow;  
But in their stated round the seasons come,  
And pass like visions to their viewless home,  
And come again, and vanish;—the young spring  
Looks ever bright with leaves and blossoming,

And winter always winds his sullen horn,  
 And the wild autumn, with a look forlorn,  
 Dies in his stormy manhood; and the skies  
 Weep, and flowers sicken, when the summer flies.

3. Thou only, terrible Ocean, hast a power,  
 A will, a voice; and in thy wrathful hour,  
 When thou dost lift thine anger to the clouds,  
 A fearful and magnificent beauty shrouds  
 Thy broad, green forehead. If the waves be driven  
 Backward and forward by the shifting wind,  
 How quickly dost thou thy great strength unbind,  
 And stretch thine arms, and war at once with heaven!  
 Oh! wonderful thou art, great element!  
 And fearful in thy spleeny humors bent,  
 And lovely in repose;—thy summer form  
 Is beautiful; and when thy silver waves  
 Make music in earth's dark and winding caves,  
 I love to wander on thy pebbled beach,  
 Marking the sunlight at the evening hour,  
 And hearken to the thoughts thy waters teach,—  
 "Eternity, Eternity, and power."

---

## LESSON IV.

### THE ALPS.\*—CLARK.

[An illustration of sublimity, continued.]

1. Proud monuments of God! sublime ye stand!  
 Among the wonders of his mighty hand,  
 With summits soaring in the upper sky,  
 Where the broad day looks down, with burning eye;

---

\* Alps, mountains in Switzerland.

Where gorgeous clouds in solemn pomp repose,  
 Flinging rich shadows on eternal snows. //  
 Piles of triumphant dust, ye stand alone,  
 And hold in kingly state, a peerless throne.

2. Like olden conquerors, on high ye rear  
 The regal ensign and the glittering spear;  
 Round icy spires, the mists, in wreaths unrolled,  
 Float ever near, in purple, or in gold;  
 And voiceless torrents, sternly rolling there,  
 Fill with wild music, the unpillared air:  
 What garden, or what hall on earth beneath,  
 Thrills to such tones, as o'er the mountains breathe?

3. There, through long ages past, those summits shone,  
 Where morning radiance on their state was thrown;  
 There, when the summer-day's career was done,  
 Played the last glory of the sinking sun;  
 There, sprinkling luster o'er the cataract's shade,  
 The chastened moon, her glittering rainbow made;  
 And, blent with pictured stars, her luster lay,  
 Where to still vales, the free streams leaped away.

4. Where are the thronging hosts of other days,  
 Whose banners floated o'er the Alpine ways;  
 Who, through their high defiles, to battle wound,  
 Where deadly ordnance stirred the heights around?  
 Gone, like the dream, that melts at early morn,  
 When the lark's anthem through the sky is borne;  
 Gone, like the wrecks, that sink in ocean's spray,  
 And chill oblivion murmurs, "Where are they?"

5. Yet, "Alps on Alps" still rise; the lofty home  
 Of storms, and eagles, where their pinions roam;

---

\* Alpine ways, passes through or among the Alps.



Still, round their peaks, the magic colors lie,  
 Of morn, and eve, imprinted on the sky;  
 And still, while kings and thrones, shall fade, and fall,  
 And empty crowns lie dim upon the pall;  
 Still, shall their glaciers\* flash, their torrents roar,  
 Till kingdoms fail, and nations rise no more.

---

## LESSON V.

### CLASSICAL LEARNING.—STORY.

[Didactic.—Rule 2, p. 163.]

1. The importance of classical learning to professional education, is so obvious, that the surprise is, that it could ever have become matter of disputation. I speak not of its power in refining the taste, in disciplining the judgment, in invigorating the understanding, or in warming the heart with elevated sentiments; but of its power of direct, positive, necessary instruction.

2. There is not a single nation from the north to the south of Europe, from the bleak shores of the Baltic to the bright plains of immortal Italy, whose literature is not embedded in the very elements of classical learning. The literature of England is, in an emphatic sense, the production of her scholars; of men who have cultivated letters in her universities, and colleges, and grammar-schools; of men who thought any life too short, chiefly because it left some relic of antiquity unmastered, and any other fame too humble, because it faded in the presence of Roman and Grecian genius.

3. He, who studies English literature without the lights of classical learning, loses half the charms of its sentiments and

---

\* Glaciers, immense masses of ice, formed on the sides of the Alps, or other high mountains.

style, of its force and feelings, of its delicate touches, of its delightful allusions, of its illustrative associations. Who, that reads the poetry of Gray,<sup>a</sup> does not feel that it is the refinement of classical taste which gives such inexpressible vividness and transparency to his diction? Who, that reads the concentrated sense and melodious versification of Dryden<sup>b</sup> and Pope,<sup>c</sup> does not perceive in them the disciples of the old school, whose genius was inflamed by the heroic verse, the terse satire, and the playful wit of antiquity? Who that meditates over the strains of Milton, does not feel that he drank deep at

"Siloa's brook, that flowed  
Fast by the oracle of God,—"

that the fires of his magnificent mind were lighted by coals from ancient altars?

4. It is no exaggeration to declare, that he who proposes to abolish classical studies, proposes to render, in a great measure, inert and unedifying, the mass of English literature for three centuries; to rob us of the glory of the past, and much of the instruction of future ages; to blind us to excellencies which few may hope to equal and none to surpass; to annihilate associations which are interwoven with our best sentiments, and give to distant times and countries a presence and reality, as if they were in fact his own.

## LESSON VI.

### EULOGIUM ON THE SOUTH.—HAYNE.

[See Rule 3, p. 168.]

1. If there be one state in the Union, Mr. President, (and I say it not in a boastful spirit,) that may challenge comparison

<sup>a</sup> Gray, (Thomas,) was born in London in 1716, and died in 1771. He wrote some beautiful poems. <sup>b</sup> Dryden, (John,) an illustrious English poet, died in 1700.

<sup>c</sup> Pope, (Alexander,) a celebrated English poet, born in 1688, and died in 1744.

with any other, for a uniform, zealous, ardent, and uncalculating devotion to the Union, that state — is South Carolina. Sir, from the very commencement of the Revolution, up to this hour, there is no sacrifice, however great, she has not cheerfully made; no service, she has ever hesitated to perform. She has adhered to you in your prosperity; but, in your adversity, she has clung to you, with more than filial affection.

2. What, sir, was the conduct of the south during the Revolution? Sir, I honor New England for her conduct in that glorious struggle. But, great as is the praise which belongs to her, I think at least equal honor is due to the south. They espoused the quarrel of their brethren with a generous zeal, which did not suffer them to stop to calculate their interest in the dispute. Favorites of the mother country, possessed of neither ships nor seamen to create commercial rivalry, they might have found in their situation a guarantee that their trade would be forever fostered and protected by Great Britain. But, trampling on all considerations, either of interest, or safety, they rushed into the conflict, and, fighting for principle, periled all in the sacred cause of freedom.

3. Never — were there exhibited, in the history of the world, higher examples of noble daring, dreadful suffering, and heroic endurance, than by the whigs of Carolina, during the Revolution. The whole state, from the mountains to the sea, was overrun by an overwhelming force of the enemy. The fruits of industry perished on the spot where they were produced, or were consumed by the foe. “The plains of Carolina” drank up the most precious blood of her citizens! Black, and smoking ruins marked the places which had been the habitations of her children! Driven from their homes, into the gloomy and almost impenetrable swamps, — even there, the spirit of liberty survived; and South Carolina, sustained by the

example of her Sumpters,<sup>a</sup> and Marions, proved, by her conduct, that though her soil might be overrun, the spirit of her people was invincible.

---

## LESSON VII.

## SOUTH CAROLINA AND MASSACHUSETTS.—WEBSTER.

[Extract of a speech, delivered in the United States Senate, in reply to Mr. Hayne, of South Carolina, in 1830.—Rule 3, p. 168.]

1. The eulogium pronounced on the character of the state of South Carolina, by the honorable gentleman, for her Revolutionary and other merits, meets my hearty concurrence. I shall not acknowledge that the honorable member goes before me, in regard for whatever of distinguished talent, or distinguished character South Carolina has produced. I claim part of the honor; I partake in the pride of her great names. I claim them for countrymen, one and all,—the Laurenses,<sup>b</sup> the Rutledges, the Pinckneys, the Sumpters, the Marions,—Americans, all,—whose fame is no more to be hemmed in by state lines, than their talents and patriotism were capable of being circumscribed within the same narrow limits. In their day and generation, they served and honored the country, and the whole country; and their renown is of the treasures of the whole country. Him whose honored name the gentleman himself bears,—does he suppose me less capable of gratitude for his patriotism, or sympathy for his sufferings, than if his eyes had first opened upon the light in Massachusetts, instead of South Carolina? Sir, does he suppose it is in his power to exhibit a Carolina name so bright, as to produce envy in my bosom? No, sir; increased gratification and delight, rather.

---

<sup>a</sup> Sumpter and Marion were distinguished officers, and rendered valuable services in the southern states during the Revolutionary war. <sup>b</sup> Laurens, Rutledge, &c., men distinguished in the American Revolution.

2. Sir, I thank God, that if I am gifted with little of the spirit which is said to be able to raise mortals to the skies, I have yet none, as I trust, of that other spirit, which would drag angels down. When I shall be found, sir, in my place here, in the senate, or elsewhere, to sneer at public merit, because it happened to spring up beyond the little limits of my own state or neighborhood; when I refuse, for any such cause, or for any cause, the homage due to American talent, to elevated patriotism, to sincere devotion to liberty and the country; or, if I see an uncommon endowment of Heaven,—if I see extraordinary capacity and virtue in any son of the south,—and if, moved by local prejudice, or gangrened by state jealousy, I get up here to abate the tithe of a hair from his just character and just fame, may my tongue cleave to the roof of my mouth!

3. Sir, let me recur to pleasing recollections; let me indulge in refreshing remembrances of the past; let me remind you that, in early times, no states cherished greater harmony, both of principle and feeling, than Massachusetts and South Carolina. Would to God that harmony might again return! Shoulder to shoulder, they went through the Revolution; hand in hand, they stood round the administration of Washington, and felt his own great arm lean on them for support. Unkind feeling, if it exist,—alienation and distrust,—are the growth, unnatural to such soils, of false principles since sown. They are weeds, the seeds of which that same great arm never scattered.

4. Mr. President, I shall enter on no encomium upon Massachusetts; she needs none. There she is,—behold her, and judge for yourselves. There is her history,—the world knows it by heart. The past, at least, is secure. There is Boston,<sup>a</sup> and Concord, and Lexington, and Bunker Hill,—and there they will remain forever. The bones of her sons, fallen in the

---

<sup>a</sup> Boston, Concord, &c., places of peculiar interest in the history of the Revolution.

great struggle for independence, now lie mingled with the soil of every state from New England to Georgia,—and there they will lie forever. And, sir, where American liberty raised its first voice, and where its youth was nurtured and sustained, there it still lives in the strength of its manhood, and full of its original spirit. If discord and disunion shall wound it,—if party strife and blind ambition shall hawk at and tear it,—if folly and madness, if uneasiness under salutary and necessary restraints, shall succeed to separate it from that Union by which alone its existence is made sure,—it will stand in the end, by the side of that cradle in which its infancy was rocked; it will stretch forth its arm, with whatever of vigor it may retain, over the friends who gather round it; and it will fall at last, if fall it must, amidst the proudest monuments of its own glory, on the very spot of its origin!

---

### LESSON VIII.

**MARIUS<sup>a</sup> SEATED ON THE RUINS OF CARTHAGE.<sup>b</sup>—CHIL'D.**

[The pupil may scan the following piece, and tell to what kind of verse it belongs, and to which form. See Construction of Verse, p. 210 and 211.]

1. Pillars are fallen at thy feet,  
Fanes quiver in the air,  
A prostrate city is thy seat,  
And thou alone art there.
  
2. No change comes o'er thy noble brow,  
Though ruin is around thee;

---

<sup>a</sup> Caius Marius was a distinguished Roman general. He was made consul seven times. In consequence of dissensions between him and Sylla, Marius had to flee from Rome. After wandering from place to place, he landed in Africa, and in his melancholy state of mind, seated himself on the ruins of Carthage. <sup>b</sup> Carthage, an ancient city in Africa, near the present site of Tunis. It was destroyed by the Romans, 147, B. C.

Thine eyebeam burns as proudly now,  
As when the laurel crowned thee.

3. It cannot bend thy lofty soul,  
Though friends and fame depart;  
The car of fate may o'er thee roll,  
Nor crush thy Roman heart.
4. And genius hath electric power,  
Which earth can never tame;  
Bright suns may scorch, and dark clouds lower,—  
Its flash is still the same.
5. The dreams we loved in early life,  
May melt like mist away;  
High thoughts may seem, 'mid passions' strife,  
Like Carthage in decay;
6. And proud hopes in the human heart,  
May be to ruin hurled;  
Like moldering monuments of art,  
Heaped on a sleeping world:
7. Yet there is something will not die,  
Where life hath once been fair;  
Some towering thoughts still rear on high,  
Some Roman lingers there!

---

## LESSON IX.

### THE BIBLE.—GRIMKE.

[Didactic.—The pupil may point out the cases of contrast in this piece, and tell how they should be read. See Rule 5, p. 92.]

1. The Bible is the only book which God has ever sent, and the only one he ever will send into the world. All other

books are frail and transient as time, since they are only the registers of time; but the Bible is as durable as eternity, for its pages contain the records of eternity. All other books are weak and imperfect, like their author, man; but the Bible is a transcript of infinite power and perfection. Every other volume is limited in its usefulness and influence; but the Bible came forth conquering and to conquer,—rejoicing as a giant to run his course,—and like the sun, “there is nothing hid from the heat thereof.” The Bible only, of all the myriads of books the world has seen, is equally important and interesting to all mankind. Its tidings, whether of peace or of woe, are the same to the poor, the ignorant, and the weak, as to the rich, the wise, and the powerful.

2. Among the most remarkable of its attributes, is justice; for it looks with impartial eyes on kings and on slaves, on the hero and the soldier, on philosophers and peasants, on the eloquent and the dumb. From all, it exacts the same obedience to its commandments, and promises to the good, the fruits of his labors; to the evil, the reward of his hands. Nor are the purity and holiness, the wisdom, benevolence, and truth of the Scriptures, less conspicuous, than their justice. In sublimity and beauty, in the descriptive and pathetic, in dignity and simplicity of narrative, in power and comprehensiveness, in depth and variety of thought, in purity and elevation of sentiment, the most enthusiastic admirers of the heathen classics have conceded their inferiority to the Scriptures.

3. The Bible, indeed, is the only universal classic, the classic of all mankind, of every age and country, of time and eternity; more humble and simple than the primer of a child, more grand and magnificent than the epic and the oration, the ode and the drama, when genius, with his chariot of fire, and his horses of fire, ascends in whirlwind into the heaven of his own invention.



It is the best classic the world has ever seen, the noblest that has ever honored and dignified the language of mortals!

4. If you boast that the Aristotles,<sup>a</sup> and the Platos,<sup>b</sup> and the Tullies,<sup>c</sup> of the classic age, "dipped their pens in intellect," the sacred authors dipped theirs in inspiration. If those were the "secretaries of nature," these were the secretaries of the very Author of nature. If Greece and Rome have gathered into their cabinet of curiosities, the pearls of heathen poetry and eloquence, the diamonds of pagan history and philosophy, God himself has treasured up in the Scriptures, the poetry and eloquence, the philosophy and history of sacred lawgivers, of prophets and apostles, of saints, evangelists, and martyrs. In vain may you seek for the pure and simple light of universal truth in the Augustan<sup>d</sup> ages of antiquity. In the Bible, only, is the poet's wish fulfilled,—

"And like the sun be all one boundless eye."

## LESSON X.

### EMINENT STATESMEN OF THE REVOLUTION.—SPARKS.

[See Rule 1, p. 153.]

1. The acts of the Revolution derive dignity and interest from the character of the actors, and the nature and magnitude of the events. It has been remarked, that in all great political revolutions, men have arisen possessed of extraordinary endowments, adequate to the exigency of the time; and no period has been adorned with examples more illustrious, or more perfectly adapted to the high destiny awaiting them, than that of the American Revolution.

2. Statesmen were at hand, who, if not skilled in the art of

---

<sup>a</sup> Aristotle, see page 66. <sup>b</sup> Plato, a heathen philosopher at Athens, who died 348, B. C. <sup>c</sup> Tully, see page 27. <sup>d</sup> Augustan age, a period of the highest excellence in Roman literature.

governing empires, were thoroughly imbued with the principles of just government, intimately acquainted with the history of former ages, and above all, with the condition, sentiments, and feelings of their countrymen.

3. The eloquence and the internal counsels of the old Congress, were never recorded; we know them only in their results; but that assembly, with no other power than that conferred by the suffrages of the people, with no other influence than that of their public virtue and talents, and, without precedent to guide their deliberations, unsupported, even by the arm of law, or of ancient usages,—that assembly levied troops, imposed taxes, and, for years, not only retained the confidence and upheld the civil existence of a distracted country, but carried through a perilous war under its most aggravating burdens of sacrifice and suffering.

4. Can we imagine a situation, in which were required higher moral courage, more intelligence and talent, a deeper insight into human nature and the principles of social and political organizations, or, indeed, any of those qualities which constitute greatness of character in a statesman? See, likewise, that work of wonder, the Confederation, a union of independent states, constructed in the very heart of a desolating war, but with a beauty and strength, imperfect as it was, of which the ancient leagues of the Amphictyons,<sup>a</sup> the Achæans,<sup>b</sup> the Lycians,<sup>c</sup> and the modern confederacies of Germany, Holland, and Switzerland, afford neither exemplar nor parallel.

5. Happy was it for America, happy for the world, that a great name, a guardian genius, presided over her destinies in war, combining more than the virtues of the Roman Fabius,<sup>d</sup>

---

<sup>a</sup> Amphictyons, a council of deputies from the different states of Greece, to deliberate on the common interest of the nation. <sup>b</sup> Achæans, ancient people of Achæa, in Greece. <sup>c</sup> Lycians, a people once settled in Asia Minor. <sup>d</sup> Fabius, a Roman dictator of distinguished virtue, died 302, B. C.

and the Theban Epaminondas;<sup>a</sup> and, compared with whom, the conquerors of the world, the Alexanders<sup>b</sup> and Cæsars,<sup>c</sup> are but pageants crimsoned with blood, and decked with the trophies of slaughter,—objects equally of the wonder and the execration of mankind. The hero of America was the conqueror only of his country's foes, and the hearts of his countrymen. To the one he was a terror, and in the other he gained an ascendancy, supreme, unrivaled,—the tribute of admiring gratitude, the reward of a nation's love.

---

## LESSON XI.

ADAMS AND JEFFERSON.—WINT.

[The reader may point out the questions which occur in this piece, tell to which kind they belong, and how they should be read. See Remark, p. 79, and Rules 1 and 8, p. 77 and 108.]

1. The scenes which have been lately passing in our country, and of which this meeting is a continuance, are full of moral instruction. They hold up to the world a lesson of wisdom by which all may profit.

2. In the structure of their characters; in the course of their action; in the striking coincidences which marked their high career; in the lives and in the deaths of the illustrious men whose virtues and services we have met to commemorate; and, in that voice of admiration and gratitude which has since burst with one accord from the millions of freemen who people these United States; there is a moral sublimity which overwhelms the mind, and hushes all its powers into silent amazement!

3. The European, who should have heard the sound, without apprehending the cause, would be apt to inquire, "What is the

---

<sup>a</sup> Epaminondas, a famous Theban general, who defeated the Spartans at the celebrated battle of Leuctra, about 371, B. C.    <sup>b</sup> Alexander, see page 195.    <sup>c</sup> Cæsar, (Cæsar Julius,) a distinguished Roman general, born 100, B. C.

meaning of all this! — what had these men done to elicit this unanimous and splendid acclamation? Why has the whole American nation risen up as one man, to do them honor, and offer to them this enthusiastic homage of the heart?

4. “Were they mighty warriors, and was the peal that we have heard, the shout of victory? Were they great commanders, returning from their distant conquests, surrounded with the spoils of war, and was this the sound of their triumphal procession? Were they covered with martial glory in any form, and was this ‘the noisy wave of the multitudes, rolling back at their approach?’” Nothing of all this: no; they were peaceful and aged patriots, who, having served their country together through their long and useful lives, had now sunk together to the tomb.

5. They had not fought battles; but they had formed and moved the great machinery, of which battles were only a small, and comparatively trivial consequence. They had not commanded armies; but they had commanded the master springs of the nation, on which all its great political, as well as military movements depended. By the wisdom and energy of their counsels, and by the potent mastery of their spirits, they had contributed pre-eminently to produce a mighty revolution, which has changed the aspect of the world.

6. And this, be it remembered, has been the fruit of intellectual exertion! — the triumph of mind! What a proud testimony does it bear to the character of our nation, that it is able to make a proper estimate of services like these! — that while in other countries, the senseless mob fall down in stupid admiration, before the bloody wheels of the conqueror — even of the conqueror by accident, — in this, our people rise with one accord, to pay their homage to intellect and virtue! This is a spectacle of which we may be permitted to be proud. It honors our country no less than the illustrious dead. And

could these great patriots speak to us from the tomb, they would tell us, that they have more pleasure in the testimony which these honors bear to the character of their country, than in that which they bear to their individual services.

7. Jefferson and Adams \* were great men by nature. Not great and eccentric minds "shot madly from their spheres" to affright the world and scatter pestilence in their course; but minds, whose strong and steady lights, restrained within their proper orbits by the happy poise of their characters, came to cheer and gladden a world that had been buried for ages in political night. They were heaven-called avengers of degraded man. They came to lift him to the station for which God had formed him; and to put to flight those idiot superstitions with which tyrants had contrived to inthrall his reason and his liberty.

8. That Being who had sent them upon this mission, had fitted them pre-eminently for his glorious work. He filled their hearts with a love of country, which burned strong within them, even in death. He gave them a power of understanding, which no sophistry could baffle, no art elude: and a moral heroism, which no dangers could appall. Careless of themselves, reckless of all personal consequences, trampling underfoot that petty ambition of office and honor, which constitutes the master passion of little minds, they bent all their mighty powers to the task for which they had been delegated,—the freedom of their beloved country, and the restoration of fallen man.

9. They felt that they were apostles of human liberty; and well did they fulfill their high commissions. They rested not until they had accomplished their work at home, and given such an impulse to the great ocean of mind, that they saw the

---

\* Adams, (John,) and Jefferson, (Thomas,) ex-presidents of the United States, both of whom died July 4th, 1826, fifty years after the adoption of the Declaration of Independence, of which both were signers, July 4th, 1776.

waves rolling on the furthest shore before they were called to their reward; and then left the world, hand in hand, exulting, as they rose, in the success of their labors.

---

## LESSON XII.

## THE AMERICAN EAGLE.—THOMPSON.

1. Bird of the heavens! whose matchless eye  
Alone can front the blaze of day,  
And, wandering through the radiant sky,  
Ne'er from the sunlight turns away;  
Whose ample wing was made to rise  
Majestic o'er the loftiest peak,  
On whose chill tops the winter skies,  
Around thy nest in tempests speak;  
What ranger of the winds can dare,  
Proud mountain king! with thee compare;  
Or lift his gaudier plumes on high  
Before thy native majesty,  
When thou hast ta'en thy seat alone  
Upon thy cloud-encircled throne!
2. Bird of the cliffs! thy noble form  
Might well be thought almost divine;  
Born for the thunder and the storm,  
The mountain and the rock are thine.  
Bird of the sun! to thee — to thee  
The earliest tints of dawn are known,  
And 't is thy proud delight to see  
The monarch mount his gorgeous throne.
3. Bird of Columbia! well art thou  
An emblem of our native land;

With unblenched front, and noble brow,  
Among the nations doomed to stand;  
Proud, like her mighty mountain woods;  
Like her own rivers, wandering free;  
And sending forth from hills and floods  
The joyous shout of liberty!  
Like thee, majestic bird! like thee  
She stands in unbought majesty,  
With spreading wing, untired and strong,  
That dares a soaring far and long;  
That mounts aloft, nor looks below,  
And will not quail though tempests blow.

- 4 The admiration of the earth,  
In grand simplicity she stands;  
Like thee, the storms beheld her birth,  
And she was nursed by rugged hands;  
But, past the fierce and furious war,  
Her rising fame new glory brings,  
For kings and nobles come from far  
To seek the shelter of her wings.  
And, like thee, rider of the cloud,  
She mounts the heavens, serene and proud,  
Great in a pure and noble fame,—  
Great in her spotless champion's name,  
And destined in her day to be  
Mighty as Rome,— more nobly free.

5. My native land! my native land!  
To her my thoughts will fondly turn;  
For her the warmest hopes expand,  
For her the heart with fears will yearn.  
Oh! may she keep her eye, like thee,  
Proud eagle of the rocky wild,

Fixed on the sun of liberty,  
 By rank, by faction, unbeguiled;  
 Remembering still the rugged road  
 Our venerable fathers trod,  
 When they through toil and danger pressed,  
 To gain their glorious bequest,  
 And from each lip the caution fell  
 To those who followed, "Guard it well."

### LESSON XIII.

#### FOREST HYMN.—BRYANT.

[See Rule 6, p. 179.]

1. The groves were God's first temples. Ere man learned  
 To hew the shaft, and lay the architrave,\*  
 And spread the roof above them,—ere he framed  
 The lofty vault, to gather and roll back  
 The sound of anthems; in the darkling wood,  
 Amid the cool and silence, he knelt down  
 And offered to the Mightiest, solemn thanks  
 And supplication. Let me, then, at least,  
 Here, in the shadow of this aged wood,  
 Offer one hymn—thrice happy, if it find  
 Acceptance in his ear.—
  
2. Father, thy hand  
 Hath reared these venerable columns; thou  
 Didst weave this verdant roof. Thou didst look down  
 Upon the naked earth, and, forthwith, rose  
 All these fair ranks of trees. They, in thy sun,

---

\* Architrave, the lower division of an entablature which rests immediately on the column.



Budded, and shook their green leaves in thy breeze,  
And shot toward heaven. The century-living crow,  
Whose birth was in their tops, grew old and died  
Among their branches, till, at last, they stood,  
As now they stand, massy, and tall, and dark,  
Fit shrine for humble worshipper to hold  
Communion with his Maker. These dim vaults,  
These winding aisles, of human pomp or pride  
Report not. No fantastic carvings show,  
The boast of our vain race to change the form  
Of thy fair works. But thou art here,—thou fill'st  
The solitude. Thou art in the soft winds  
That run along the summit of these trees  
In music;—thou art in the cooler breath,  
That, from the inmost darkness of the place,  
Comes, scarcely felt;—the barky trunks, the ground,  
The fresh, moist ground, are all instinct with thee.

3. My heart is awed within me, when I think  
Of the great miracle that still goes on,  
In silence, round me,—the perpetual work  
Of thy creation, finished, yet renewed  
Forever. Written on thy works, I read  
The lesson of thy own eternity.  
Lo! all grow old and die,—but see, again,  
How on the faltering footsteps of decay  
Youth presses—ever gay and beautiful youth,  
In all its beautiful forms. O, there is not lost  
One of earth's charms;—these lofty trees  
Wave not less proudly that their ancestors  
Molder beneath them.

4. Then let me often to these solitudes  
Retire, and in thy presence reassure

My feeble virtue. Here its enemies,  
The passions, at thy plainer footsteps shrink  
And tremble, and are still. Oh! God, when thou  
Dost scare the world with tempests, set on fire  
The heavens with falling thunderbolts, or fill,  
With all the waters of the firmament,  
The swift, dark whirlwind that uproots the woods  
And drowns the villages; when, at thy call,  
Uprises the great deep, and throws himself  
Upon the continent, and overwhelms  
Its cities,—who forgets not, at the sight  
Of these tremendous tokens of thy power,  
His pride, and lays his strifes and follies by!

---

## LESSON XIV.

## AMERICAN HISTORY. — VERPLANCE.

[The reader may note the questions in this piece, tell what kind they are, and how they should be read. — Rule 1, p. 77.]

1. The study of the history of most other nations, fills the mind with sentiments, not unlike those which the American traveler feels, on entering the venerable and lofty cathedral of some proud, old city of Europe. Its solemn grandeur, its vastness, its obscurity, strike awe to his heart. A thousand recollections of romance, and poetry, and legendary story, come thronging in upon him. He is surrounded by the tombs of the mighty dead, rich with the labors of ancient art, and emblazoned with the pomp of heraldry.

2. What names does he read upon them? Those of princes and nobles, who are now remembered only for their vices; and of sovereigns, at whose death no tears were shed, and whose memories lived not an hour in the affections of their people.

There rest the blood-stained soldier of fortune,—the orator, who was ever the ready apologist of tyranny,—great scholars, who were the pensioned flatterers of power,—and poets, who profaned the high gift of genius, to pamper the vices of a corrupted court.

3. Our own history, on the contrary, like that poetical temple of fame, reared by the imagination of Chaucer,<sup>a</sup> and decorated by the taste of Pope, is almost exclusively dedicated to the memory of the truly great. Or rather, like the Pantheon<sup>b</sup> of Rome, it stands, in calm and severe beauty, amid the ruins of ancient magnificence, and “the toys of modern state.” Within, no idle ornament encumbers its bold simplicity. The pure light of heaven enters from above, and sheds an equal and serene radiance around. As the eye wanders about its extent, it beholds the unadorned monuments of brave and good men, who have bled or toiled for their country; or it rests on votive tablets, inscribed with the names of the best benefactors of mankind.

4. We have been repeatedly told, and sometimes, too, in a tone of affected impartiality, that the highest praise which can fairly be given to the American mind, is that of possessing an enlightened selfishness; but a clear refutation may be given, confidently and triumphantly. Is it nothing, for the universal good of mankind, to have carried into successful operation a system of self-government, uniting personal liberty, freedom of opinion, and equality of rights, with national power and dignity, such as had before existed only in the Utopian<sup>c</sup> dreams of philosophers? Is it nothing, in moral science, to have anticipated in sober reality numerous plans of reform in civil and criminal jurisprudence, which are but now received as

---

<sup>a</sup> Chaucer, an English poet, died in 1400, aged seventy-two. <sup>b</sup> Pantheon, a magnificent temple at Rome, dedicated to *all* the gods. <sup>c</sup> Utopian, a term used to denote ideal perfection.

plausible theories by the politicians and economists of Europe? Is it nothing, to have been able to call forth, on every emergency, either in war or peace, a body of talents, always equal to the difficulty?

5. Is it nothing, to have, in less than a half century, exceedingly improved the sciences of political economy, of law, and of medicine, with all their auxiliary branches; to have enriched human knowledge by the accumulation of a great mass of useful facts and observations, and to have augmented the power and the comforts of civilized man, by miracles of mechanical invention? Is it nothing, to have given the world examples of disinterested patriotism, of political wisdom, of public virtue; of learning, eloquence, and valor, never exerted, save for some praiseworthy end? It is sufficient, to have briefly suggested these considerations; every mind would anticipate me in filling up the details.

6. No, Land of Liberty! thy children have no cause to blush for thee. What though the arts have reared few monuments among us; yet our soil has been consecrated by the blood of heroes, and by great and holy deeds of peace. Its wide extent has become one vast temple and hallowed asylum, sanctified by the prayers and blessings of the persecuted of every sect, and the wretched of all nations.

Land of Refuge! Land of Benedictions! Those prayers still arise, and they still are heard:—"May peace be within thy walls, and plenteousness within thy palaces!" "May there be no decay, no leading into captivity, and no complaining in thy streets!" "May truth flourish out of the earth, and righteousness look down from heaven!"

## LESSON XV.

EXTRACT FROM A SPEECH IN PARLIAMENT.—BURKE<sup>a</sup>

[Before reading this piece, let the pupil determine the general character of the language, and tell how such language should be read. See Rule 12, p. 133.]

1. Since I had the honor, I should say the dishonor, of sitting in this house, I have been witness to many strange, many infamous transactions. What can be your intention, in attacking all honor and virtue? Do you mean to bring all men to a level with yourselves, and to extirpate all honor and independence? Perhaps you imagine a vote will settle the whole controversy. Alas! you are not aware, that the manner in which your vote is procured, is a secret to no man.

2. Listen! for if you are not totally callous, if your consciences are not scared, I will speak daggers to your souls, and awake you to all the horrors of guilty recollection. I will follow you with whips and stings through every maze of your unexampled turpitude, and plant thorns under the rose of ministerial approbation. You have flagrantly violated justice and the law of the land, and opened a door for anarchy and confusion. After assuming an arbitrary dominion over law and justice, you issue orders, warrants, and proclamations against every opponent, and send prisoners to your Bastile,<sup>b</sup> all those who have the courage and virtue to defend the freedom of the country.

3. But, it is in vain that you hope by fear and terror to extinguish the native British fire. The more sacrifices, the more martyrs you make, the more numerous the sons of liberty

---

<sup>a</sup> Burke, (Edmund,) was born in the county of Cork, Ireland, in 1730. and died in the sixty-eighth year of his age. Mr. Burke is ranked among the most eminent orators and statesmen, of England or Ireland. <sup>b</sup> Bastile, a castle in which criminals, or men condemned for political offenses, are immured for life.

will become. They will multiply like the hydra, and hurl vengeance on your heads. Let others act as they will; while I have a tongue, or an arm, they shall be free. And that I may not be a witness of these monstrous proceedings, I will leave the house. These walls are unholy, baleful, deadly, while a prostitute majority holds the bolt of parliamentary power, and hurls its vengeance only upon the virtuous.

---

## LESSON XVI.

### THE INDIAN. — EVERETT.

[Let the reader also determine the character of the language in this piece, and tell how it should be read. See Rule 12, p. 193.]

1. Think of the country for which the Indians fought! Who can blame them? As Philip<sup>a</sup> looked down from his seat on Mount Hope, that glorious eminence; as he looked down and beheld the lovely scene which spread beneath, at a summer sunset, — the distant hill-tops blazing with gold, the slanting beams streaming along the waters, the broad plains, the island groups, the majestic forest, — could he be blamed, if his heart burned within him, as he beheld it all passing, by no tardy process, from beneath his control, into the hands of the stranger?

2. No wonder, if in company with a friendly settler, contemplating the progress already made by the white man, and marking the gigantic strides with which he was advancing into the wilderness, he should fold his arms, and say, — "White man, there is eternal war between me and thee! I quit not the land of my fathers, but with my life! In those woods, where I bent my youthful bow, I will still hunt the deer; over

---

<sup>a</sup> Philip, a celebrated Indian chief in the war of 1675, whose seat and headquarters were at Mount Hope, in Rhode Island.

yonder waters, I will still glide unrestrained in my bark canoe; by those dashing waterfalls, I will still lay up my winter's store of food; on these fertile meadows, I will still plant my corn.

3. "Stranger, the land is mine! I understand not these paper rights. I gave not my consent, when, as thou sayest, these broad regions were purchased for a few baubles of my fathers. They could sell what was theirs; they could sell no more. How could my fathers sell that which the Great Spirit sent me into the world to live upon? They knew not what they did. The stranger came—a timid suppliant, few and feeble—and asked to lie down on the red man's bear-skin, and warm himself at the red man's fire, and have a little piece of land, to raise corn for his women and children; and now he is become strong, and mighty, and bold, and spreads out his parchment over the whole, and says, 'It is mine.'

4. "Stranger, there is not room for us both. The Great Spirit has not made us to live together. There is poison in the white man's cup; the white man's dog barks at the red man's heels. If I should leave the land of my fathers, whither shall I fly? Shall I go to the south, and dwell among the graves of the Pequots?<sup>a</sup> Shall I wander to the west,—the fierce Mohawk, the man-eater, is my foe. Shall I fly to the east,—the great water is before me. No, stranger; here I have lived, and here will I die; and if here thou abidest, there is eternal war between me and thee. Thou hast taught me thy arts of destruction; for that alone, I thank thee. And now, take heed to thy steps,—the red man is thy foe!

5. "When thou goest forth by day, my bullet shall whistle by thee; when thou liest down at night, my knife is at thy throat. The noonday sun shall not discover thy enemy, and the darkness of midnight shall not protect thy rest. Thou

---

<sup>a</sup> Pequots and Mohawks, the names of two Indian tribes.

shall plant in terror, and I will reap in blood; thou shalt sow the earth with corn, and I will strew it with ashes; thou shalt go forth with the sickle, and I will follow after with the scalping-knife; thou shalt build, and I will burn, till the white man or the Indian shall cease from the land. Go thy way for this time in safety; but remember, stranger, there is eternal war between me and thee!"

---

## LESSON XVII.

### EXTRACT FROM PRESIDENT JACKSON'S PROCLAMATION.\*

[In this piece the reader may point out the examples of succession of particulars, and tell how they should be read. See Rule 12, p. 130.]

1. Fellow-citizens: — Contemplate the condition of that country of which you still form an important part! Consider its government, uniting in one bond of common interest and general protection, so many different states; giving to all their inhabitants the proud title of American citizens; protecting their commerce; securing their literature and their arts; facilitating their intercommunication; defending their frontiers; and making their name respected in the remotest parts of the earth.

2. Consider the extent of its territory; its increasing and happy population; its advance in arts, which render life agreeable, and the sciences, which elevate the mind! See education spreading the light of religion, humanity, and general information, into every cottage in this wide extent of our territories and states! Behold it as the asylum, where the wretched and the oppressed find a refuge and support!

3. Look on this picture of happiness and honor, and say, — "We, too, are citizens of America! Carolina is one of these

---

\* This proclamation was issued to allay the difficulties in South Carolina, in relation to its secession from the Union.



proud states. Her arms have defended, her best blood has cemented, this happy union!" And then add, if you can, without horror and remorse,—“This happy union we will dissolve; this picture of peace and prosperity, we will deface; this free intercourse, we will interrupt; these fertile fields, we will deluge with blood; the protection of that glorious flag, we renounce; the very name of Americans, we discard!”

4. There is yet time to show, that the descendants of the Pinckneys,<sup>a</sup> the Sumpters, the Rutledges, and of the thousand other names which adorn the pages on your Revolutionary history, will not abandon that union, to support which, so many of them fought, and bled, and died.

5. I adjure you, as you honor their memory; as you love the cause of freedom, to which they dedicated their lives; as you prize the peace of your country, the lives of its best citizens, and your own fair fame, to retrace your steps.

6. Snatch from the archives of your state, the disorganizing edict of its convention; bid its members to reassemble and promulgate the decided expressions of your will; to remain in the path which alone can conduct you to safety, prosperity, and honor; tell them that, compared to disunion, all other evils are light, because that brings with it an accumulation of all; declare that you will never take the field, unless the star-spangled banner of your country shall float over you; that you will not be stigmatized when dead, and dishonored and scorned while you live, as the authors of the first attack on the constitution of your country!—its destroyers you cannot be.

7. Fellow-citizens, the momentous case is before you. On your undivided support of the government, depends the decision of the great question it involves, whether our sacred union will be preserved, and the blessings it secures to us as one people,

---

<sup>a</sup> See note, p. 263.

shall be perpetuated. No one can doubt that the unanimity with which that decision will be expressed, will be such as to inspire new confidence in republican institutions; and that the prudence, the wisdom, and the courage, which it will bring to their defense, will transmit them unimpaired and invigorated to our children.

---

## LESSON XVIII.

## SCENE FROM DOUGLAS.—HOME.

[*Characters*—GLENALVON and NORVAL.—See Personation, p. 200.]

*Glen.* Has Norval seen the troops?

*Nor.* The setting sun,  
With yellow radiance, lightened all the vale;  
And, as the warriors moved, each polished helm,<sup>a</sup>  
Courslet,<sup>b</sup> or spear, glanced back his gilded beams.  
The hill they climbed,—and, halting at its top,  
Of more than mortal size, towering, they seemed  
An host angelic, clad in burning arms.

*Glen.* Thou talk'st it well! no leader of our host,  
In sounds more lofty, speaks of glorious war.

*Nor.* If I shall e'er acquire a leader's name,  
My speech will be less ardent. Novelty  
Now prompts my tongue, and youthful admiration  
Vents itself freely; since no part is mine  
Of praise pertaining to the great in arms.

*Glen.* You wrong yourself, brave sir! Your martial deeds  
Have ranked you with the great:—but mark me, Norval,  
Lord Randolph's favor now exalts your youth,  
Above his veterans of famous service.  
Let me, who know these soldiers, counsel you:—

---

<sup>a</sup> Helm, for helmet, defensive armor for the head. <sup>b</sup> Courslet, armor formerly worn by pikemen in battle, to protect the body.

Give them all honor; seem not to command;  
Else, they will scarcely brook your late-sprung power,  
Which, nor alliance props, nor birth adorns.

*Nor.* Sir! — I have been accustomed all my days  
To hear and speak the plain and simple truth;  
And though I have been told, that there are men,  
Who borrow friendship's tongue to speak their scorn;  
Yet, in such language I am little skilled.  
Therefore, I thank Glenalvon for his counsel,—  
Although it sounded harshly. Why remind  
Me of my birth obscure? Why slur my power  
With such contemptuous terms?

*Glen.* I did not mean

To gall your pride, which now I see is great.

*Nor.* My pride!

*Glen.* Suppress it, as you wish to prosper;  
Your pride's excessive! yet, for Randolph's sake,  
I will not leave you to its rash direction.  
If thus you swell, and frown at high-born men,  
Will high-born men endure a shepherd's scorn?

*Nor.* A shepherd's scorn!

*Glen.* Yes;—if you presume  
To bend on soldiers these disdainful eyes,  
As if you took the measure of their minds,  
And said, in secret,—“You are no match for me,”  
What will become of you?

*Nor.* Hast thou no fears for thy presumptuous self?

*Glen.* Ha! — dost thou threaten me?

*Nor.* Didst thou not hear?

*Glen.* Unwillingly I did; a nobler foe,  
Had not been questioned thus. But such as thou—

*Nor.* Whom dost thou think me?

*Glen.* Norval.

*Nor.* So I am;

And who is Norval, in Glenalvon's eyes?

*Glen.* A peasant's son,—a wandering beggar boy;

At best, no more, even if he speak the truth.

*Nor.* False as thou art, dost thou suspect my truth?

*Glen.* Thy truth! Thou'rt all a lie, and false as fiends,  
Is the vain-glorious tale thou told'st to Randolph.

*Nor.* If I were chained, unarmed, or bed-rid old,  
Perhaps I might revile; but as I am,  
I have no tongue to rail. The humble Norval  
Is of a race, who strive not but with deeds!

Did I not fear to freeze thy shallow valor,  
And make thee sink too soon beneath my sword,  
I'd tell thee — what thou art — I know thee well.

*Glen.* Dost thou not know Glenalvon, born to rule  
Ten thousand slaves like thee?

*Nor.* Villain! — no more; —

Draw, and defend thy life. [They draw their swords.] I did design  
To have defied thee in another cause;

But Heaven accelerates its vengeance on thee.

Now, for my own, and Lady Randolph's wrongs! —

[They fight.]

[Enter Lord Randolph.]

*Lord Randolph.* Hold! — I command you both; —  
The man that stirs, makes me his foe.

*Nor.* Another voice than thine,  
That threat had vainly sounded, noble Randolph.

*Glen.* Hear him, my lord, he's wondrous condescending!  
Mark the humility of shepherd Norval!

*Nor.* Now you may scoff in safety. —

[Both sheath their swords.]

*Lord R.* Speak not thus,  
Taunting each other; but unfold to me  
The cause of quarrel; then I'll judge betwixt you.

*Nor.* Nay, my good lord, though I revere you much,  
My cause I plead not, nor demand your judgment.

I blush to speak — I will not — cannot speak  
The opprobrious words, that I from him have borne.

• To the liege lord of my dear native land,  
I owe a subject's homage; but, even him,  
And his high arbitration I'd reject!  
Within my bosom reigns another lord,—  
Honor — sole judge and umpire of itself.  
If my free speech offend you, noble Randolph,  
Revoke your favors, and let Norval go  
Hence as he came,— alone — but not dishonored.

*Lord R.* Thus far, I'll mediate with impartial voice:  
The ancient foe of Caledonia's land,  
Now waves his banners o'er her frightened fields.  
Suspend your purpose, till your country's arms  
Repel the bold invader; then decide  
The private quarrel.

*Glen.* I agree to this.

*Nor.* And I do. [Exit Randolph.]

*Glen.* Norval,

Let not our variance mar the social hour,  
Nor wrong the hospitality of Randolph;  
Nor frowning anger, nor yet wrinkled hate,  
Shall stain thy countenance. Smooth thou thy brow,  
Nor, let our strife disturb the gentle dame.

*Nor.* Think not so lightly, sir, of my resentment;  
When we contend again, our strife is mortal.

## LESSON XIX.

## BLENNERHASSETT.—WIRT.

1. Who is Blennerhassett? A native of Ireland, a man of letters, who fled from the storms of his own country to find quiet in ours. Possessing himself of a beautiful island in the Ohio, he rears upon it a palace, and decorates it with every romantic embellishment of fancy. A shrubbery, that Shenstone<sup>a</sup> might have envied, blooms around him; music, which might have charmed Calypso and her nymphs, is his; an extensive library spreads its treasures before him; a philosophical apparatus offers to him all the secrets and mysteries of nature; peace, tranquillity, and innocence, shed their mingled delights around him; and to crown the enchantment of the scene, a wife, who is said to be lovely even beyond her sex, and graced with every accomplishment that can render it irresistible, had blessed him with her love, and made him the father of her children.

2. The evidence would convince you, sir, that this is only a faint picture of the real life. In the midst of all this peace, this innocence, and this tranquillity, this feast of the mind, this pure banquet of the heart—the destroyer comes; he comes to turn this paradise into a hell. A stranger presents himself. It is Aaron Burr!<sup>b</sup> Introduced to their civilities by the high rank which he had lately held in his country, he soon finds his way to their hearts by the dignity and elegance of his demeanor, the light and beauty of his conversation, and the seductive and fascinating power of his address. The conquest was not a difficult one. Innocence is ever simple and credulous; conscious of no designs of itself, it suspects none in

---

<sup>a</sup> Shenstone, (William,) born in 1714. He occupied his life in rural embellishments, and the cultivation of poetry. <sup>b</sup> Aaron Burr, was elected vice-president of the United States in 1800. In 1807 he was arrested, and tried for treason. He died in 1836, aged eighty.

others; it wears no guards before its breast; every door, and portal, and avenue of the heart, is thrown open, and all who choose it, enter. Such was the state of Eden, when the serpent entered its bowers. The prisoner in a more engaging form, winding himself into the open and unpracticed heart of the unfortunate Blennerhassett, found but little difficulty in changing the native character of that heart, and the objects of its affection. By degrees he infuses into it the poison of his own ambition; he breathes into it the fire of his own courage; a daring and desperate thirst for glory; an ardor panting for all the storms, and bustle, and hurricane of life.

3. In a short time the whole man is changed, and every object of his former delight relinquished. Greater objects have taken possession of his soul; his imagination has been dazzled by visions of diadema, and stars, and garters, and titles of nobility; he has been taught to burn with restless emulation at the names of Cromwell,<sup>a</sup> Caesar, and Bonaparte. His enchanted island is destined soon to relapse into a desert; and in a few months we find the tender and beautiful partner of his bosom, whom he lately "permitted not the winds of summer to visit too roughly,—" we find her shivering, at midnight, on the winter banks of the Ohio, and mingling her tears with the torrents that froze as they fell.

4. Yet this unfortunate man, thus deluded from his interest and his happiness; thus seduced from the paths of innocence and peace; thus confounded in the toils which were deliberately spread for him, and overwhelmed by the mastering spirit and genius of another;—this man, thus ruined and undone, and made to play a subordinate part in this grand drama of guilt and treason, this man is to be called the

---

<sup>a</sup> Cromwell, (Oliver,) called the protector of the commonwealth of England. He died in 1658.

principal offender; while he, by whom he was thus plunged and steeped in misery, is comparatively innocent—a mere accessory. Sir, neither the human heart, nor the human understanding, will bear a perversion so monstrous and absurd; so shocking to the soul; so revolting to reason.

---

## LESSON XX.

## CURRAN • IN DEFENSE OF ORR.

1. I tell you, therefore, gentlemen of the jury, it is not with respect to Mr. Orr, that your verdict is sought: you are called upon, on your oaths, to say that the government is wise and merciful; that the people are prosperous and happy; that military law ought to be continued; that the British constitution could not, with safety, be restored to the country; and that the statements of a contrary import, by your advocates in either country, were libelous and false.

2. I tell you, these are the questions; and I ask you, can you have the front to give the expected answer, in the face of a community who know the country as well as you do? Let me ask you, how you could reconcile with such a verdict, the jails, the tenders, the gibbets, the conflagrations, the murders, and the proclamations, that we hear of every day in the streets, and see every day in the country? What are the processions of the learned counsel himself, circuit after circuit? Merciful God! what is the state of Ireland, and where shall you find the wretched inhabitant of this land?

3. You may find him, perhaps, in jail, the only place of security—I had almost said, of ordinary habitation; you may see him flying, by the conflagration of his own dwelling;

---

\* Curran, (John Philpot,) was an eminent Irish lawyer and orator. He was born in the county of Cork, in 1750, and died in 1817, aged sixty-seven



you may find his bones bleaching on the green fields of his country; or he may be found tossing upon the surface of the ocean, and mingling his groans with those tempests, less savage than his persecutors, that drift him to a returnless distance from his family and his home.

4. And yet, with these facts ringing in the ears, and staring in the face of the prosecutor, you are called upon to say, on your oaths, that these facts do not exist. You are called upon, in defiance of shame, of truth, of honor, to deny the sufferings under which you groan, and to flatter the persecution that tramples you under foot.

---

## LESSON XXI.

### THE GRAVE OF THE YEAR. — G. A. GAMAGE.

[The pupil may scan this piece, and tell in what measures it is written. See p. 214.]

1. Be composed, every toil and each turbulent motion,  
That encircles the heart in life's treacherous snares,  
And the hour, that invites to the calm of devotion,  
Undisturbed by regrets, unencumbered by cares.  
How cheerless, the late blooming face of creation!  
Weary Time seems to pause in his rapid career,  
And, fatigued with the work of his own desolation,  
Looks behind, with a smile, on the grave of the year!
2. Hark! the wind whistles rudely; the shadows are closing,  
Which inwrap his broad path in the mantle of night,  
While pleasure's gay sons are in quiet reposing,  
Undisturbed by the wrecks that have numbered his flight.  
In yon temple, where Fashion's bright tapers are lighted,  
Her votaries, in crowds, decked with garlands, appear,  
And, as yet, their warm hopes, by no specter affrighted,  
Assemble to dance round the grave of the year!

3. O! I hate the false cup, that the idlers have tasted,  
When I think on the ills of life's comfortless day;  
How the flowers of my childhood their odor have wasted,  
And the friends of my youth have been stolen away;—  
I think not, how fruitless the warmest endeavor,  
To recall the kind moments, neglected when near,  
When the hours, that Oblivion has canceled forever,  
Are interred by her hand in the grave of the year!
4. Since the last solemn reign of this day of reflection,  
What throngs have relinquished life's perishing breath!  
How many have shed the sad tear of dejection,  
And closed the dim eye in the darkness of death!  
How many have sudden their pilgrimage ended  
Beneath the lone pall that envelops the bier,  
Or to Death's lonely valley, have gently descended,  
And made their cold beds with the grave of the year!
5. 'Tis the year, that so late, its new beauty disclosing,  
Rose bright on the happy, the careless, and gay,  
Who now, on their pillows of dust are reposing,  
While the sod presses damp on their bosoms of clay!  
Then think not of bliss, when its smile is expiring, —  
Disappointment still drowns it in misery's tear;  
Reflect, and be wise, for the day is retiring,  
And TO-MORROW will dawn on the grave of the year!
6. Yet, awhile, and no seasons around us shall flourish,  
But Silence, for each, her dark mansion prepare,  
Where Beauty, no longer, her roses shall nourish,  
Or the lily o'erspread the wan cheek of Despair; —  
But the eye shall with luster unfading be brightened,  
When it wakens to bliss in yon orient sphere,  
By the sunbeams of splendor immortal, enlightened,  
Which no more shall go down on the grave of the year!

## LESSON XXII.

SOLILOQUY OF THE GAMBLER'S WIFE.—*Coates.*

[See Transition, p. 196, and Personations, p. 200.]

1. "Dark is the night! How dark! No light! No fire!  
Cold on the hearth, the last faint sparks expire!  
Shivering, I watch by the cradle side  
For him, who pledged his love! Last year a bride!
2. "Hark! 'T is his footstep! No!—'T is past!—'T is gone!  
Tick!—Tick!—How wearily the time crawls on!  
Why should he leave me thus?—He once was kind!  
And I believed 't would last!—How mad!—How blind!
3. "Rest thee, my babe!—Rest on!—'T is hunger's cry!  
Sleep!—for there is no food!—The font is dry!  
Famine and cold their wearying work have done:  
My heart must break! And thou!—The clock strikes one.
4. "Hush! 't is the dice-box! Yes! he's there! he's there!  
For this!—for this he leaves me to despair!  
Leaves love! leaves truth! his wife! his child! for what?  
The wanton's smile—the villain—and the sot!
5. "Yet I'll not curse him! No! 't is all in vain!  
'T is long to wait, but sure he'll come again!  
And I could starve, and bless him, but for you,  
My child!—his child! Oh, fiend!—The clock strikes two.
6. "Hark! How the sign-board creaks! The blast howls by!  
Moan! moan! A dirge swells through the cloudy sky!  
Ha! 't is his knock! he comes!—he comes once more!  
'T is but the lattice flaps! My hope is o'er!
7. "Can he desert us thus! He knows I stay,  
Night after night, in loneliness, to pray  
For his return,—and yet he sees no tear!  
No! no! It cannot be! He will be here!

8. "Nestle more closely, dear one, to my heart!  
 Thou 'rt cold! Thou 'rt freezing! But we will not part!  
 Husband! — I die! — Father! — It is not he!  
 Oh, God! protect my child!" They're dead! The clock  
 struck three.
- 

## LESSON XXIII.

## PLEASURES OF HOPE.— CAMPBELL.

[See page 210.]

1. At summer's eve, when heaven's aerial bow  
 Spans, with bright arch, the glittering hills below,  
 Why, to yon mountain, turns the musing eye,  
 Whose sun-bright summit mingles with the sky!  
 Why do those hills, of shadowy tint, appear  
 More sweet than all the landscape smiling near?  
 'Tis distance lends enchantment to the view,  
 And robes the mountain with its azure hue.
2. Thus, with delight, we linger to survey  
 The promised joys of life's unmeasured way;  
 Thus, from afar, each dim discovered scene  
 More pleasing seems, than all the past has been;  
 And every form that fancy can repair  
 From dark oblivion, glows divinely there.
3. What potent spirit guides the raptured eye,  
 To pierce the shades of dim futurity?  
 Can wisdom lend, with all her boasted power,  
 The pledge of joy's anticipated hour?  
 Ah, no! she darkly sees the fate of man,  
 Her dim horizon bounded to a span;  
 Or if she holds an image to the view,  
 'Tis nature, pictured too severely true.

4. With thee, sweet Hope, resides the heavenly light,  
That pours remotest rapture on the sight;  
Thine is the charm of life's bewildered way,  
That calls each slumbering passion into play.
5. Eternal Hope! when yonder spheres sublime  
Pealed their first notes to sound the march of time,  
Thy joyous youth began, but not to fade;  
When all the sister planets have decayed,  
When, wrapt in fire, the realms of ether glow,  
And heaven's last thunder shakes the world below,—  
Thou undismayed, shalt o'er the ruins smile,  
And light thy torch at nature's funeral pile.
- 

## LESSON XXIV.

## INFLUENCE OF ATHENIAN LITERATURE.—MACAULAY

[The reader may point out the commencing and concluding series in this piece, and tell how they should be read. See Rule 11, p. 126.]

1. I would hope that there may yet appear a writer who may despise the present narrow limits, and assert the rights of history over every part of her natural domain. Should such a writer engage in that enterprise, he will record, indeed, all that is interesting and important in military and political transactions; but he will not think any thing too trivial for the gravity of history, which is not too trivial to promote or diminish the happiness of man.

2. He will portray in vivid colors the domestic society, the manners, the amusements, the conversation of the Greeks; he will not disdain to discuss the state of agriculture, of the mechanical arts, and of the conveniences of life; the progress of painting, of sculpture, and of architecture, will form an important part of his plan; but above all, his attention will

be given to the history of that splendid literature, from which has sprung all the strength, the wisdom, the freedom, and the glory of the western world.

3. If we consider merely the subtilty of disquisition, the force of imagination, the perfect energy and elegance of expression, which characterize the great works of Athenian genius, we must pronounce them intrinsically most valuable;—but what shall we say, when we reflect that from hence have sprung, directly or indirectly, all the noblest creations of the human intellect; that from hence were the vast accomplishments and the brilliant fancy of Cicero;<sup>a</sup> the withering fire of Juvenal;<sup>b</sup> the plastic imagination of Dante;<sup>c</sup> the humor of Cervantes;<sup>d</sup> the comprehension of Bacon;<sup>e</sup> the wit of Butler;<sup>f</sup> the supreme and universal excellence of Shakspeare!<sup>g</sup>

4. All the triumphs of truth and genius over prejudice and power, in every country, and in every age, have been the triumphs of Athens. Wherever a few great minds have made a stand against violence and fraud, and the cause of liberty and reason, there has been her spirit in the midst of them, inspiring, encouraging, consoling,—by the lonely lamp of Erasmus;<sup>h</sup> by the restless bed of Pascal;<sup>i</sup> in the tribune of Mirabeau;<sup>j</sup> in the cell of Galileo;<sup>k</sup> on the scaffold of Sidney.<sup>l</sup>

---

<sup>a</sup> Cicero, see p. 65. <sup>b</sup> Juvenal, a Roman poet, celebrated for the spirit, boldness, and elegance of his satires. <sup>c</sup> Dante, an Italian poet, born at Florence, 1265, and died in 1321. <sup>d</sup> Cervantes, a celebrated Spanish writer. He died in 1616. <sup>e</sup> Bacon, (Francis,) lord high chancellor of England, born in 1561, and died in 1626. He was one of the greatest and most universal geniuses, that any age or country has produced. <sup>f</sup> Butler, an English poet, who wrote satires. He died in 1680. <sup>g</sup> Shakspeare, see p. 27. <sup>h</sup> Erasmus, see p. 27. <sup>i</sup> Pascal, (Blaise,) a Frenchman, eminent as a mathematician, and a zealous friend of the Christian religion as taught by the Jansenists. He was born in 1623, and died in 1662. <sup>j</sup> Mirabeau, a celebrated French nobleman, born 1749, and died 1791. <sup>k</sup> Galileo, a most eminent philosopher, astronomer, and mathematician, and inventor of the telescope; born at Florence, 1564. He was imprisoned as a heretic, for teaching that the sun, and not the earth, is in the center of the world, and immovable, and that the earth moves by a diurnal motion. He died, 1642, aged seventy-eight. <sup>l</sup> Sidney, (Algernon,) a celebrated English republican, and martyr to liberty. He was unjustly executed for treason in 1678.

5. But who shall estimate her influence on private happiness? Who shall say how many thousands have been made wiser, happier, and better, by those pursuits in which she has taught mankind to engage; to how many the studies, which took their rise from her, have been wealth in poverty, liberty in bondage, health in sickness, society in solitude? Her power is indeed manifested at the bar; in the senate; in the field of battle; in the schools of philosophy.

6. But these are not her glory. Wherever literature consoles sorrow, or assuages pain; wherever it brings gladness to eyes which fail with wakefulness and tears, and ache for the dark house and the long sleep,—there is exhibited, in its noblest form, the immortal influence of Athens.

7. Surely it is no exaggeration to say, that no example advantage is to be compared with that purification of the intellectual eye, which gives us to contemplate the infinite wealth of the mental world; all the hoarded treasures of the primeval dynasties; all the shapeless ore of its yet unexplored mines. This is the gift of Athens to man. Her freedom and her power have, for more than twenty centuries, been annihilated; her people have degenerated into timid slaves; her language into a barbarous jargon; her temples have been given up to the successive depredations of Romans, Turks, and Scotchmen; but her intellectual empire is imperishable.

8. And, when those who have rivaled her greatness shall have shared her fate; when civilization and knowledge shall have fixed their abode in distant continents; when the scepter shall have passed away from England; when, perhaps, travelers from distant regions, shall in vain labor to decipher on some moldering pedestal the name of our proudest chief; shall hear savage hymns chanted to some misshapen idol over the ruined dome of our proudest temple; and shall see a single naked fisherman wash his nets in the river of the ten thousand masts,—

her influence and her glory will still survive,—fresh in eternal youth, exempt from mutability and decay, immortal as the intellectual principle from which they derived their origin, and over which they exercise their control.

---

## LESSON XXV.

## KNOWLEDGE VERSUS GOLD.—EVERETT.

1. If we look only to material prosperity, to physical welfare, nothing is now more certain than that they are most powerfully promoted by every thing which multiplies and diffuses the means of education. We live in an age in which cultivated mind is becoming more and more the controlling influence of affairs. Like that mysterious magnetic influence, whose wonderful properties have been lately brought from the scientific lecture-room into the practical business of life, you cannot see it, you cannot feel it, you cannot weigh it; but it pervades the globe, from its surface to its center, and moves every particle of metal which has been touched, into a kindred sensibility.

2. We hear much, at present, of the veins of gold which are brought to light in almost every latitude of either hemisphere; in fact, we hear of nothing else. But I care not what mines are opened in the north or in the south, in the mountains of Siberia, or the Sierras of California; wheresoever the fountains of the golden tide may gush forth, the streams will flow to the regions where educated intellect has woven the boundless network of the useful and ornamental arts. It matters not if this new Pactolus<sup>a</sup> flow through a region which stretches for furlongs—a wide tract of solid gold; the jewels and the ingots will find their way to the great centers of civilization, where

---

<sup>a</sup> Pactolus, a river of Asia Minor, celebrated for its golden sands.



cultivated mind gives birth to the arts, and freedom rendant property secure.

3. If we will not be taught by any thing else, let us learn of history. It was not Mexico and Peru, nor Portugal, nor Spain, which reaped the silver and golden harvest of the sixteenth and seventeenth centuries;—it was the industrious, enlightened, cultivated states of the north and west of Europe; it was little Holland, scarcely one-fifth as large as New England, but with five universities dotting her limited surface; it was England, with her foundation schools, her indomitable public opinion, her representative system, her twin universities;—it was to these free and enlightened countries that the gold and silver flowed; not merely adding to the material wealth of the community, but quickening the energy of the industrious classes, breaking down the remains of feudalism, and furnishing the sinews of war to the champions of protestant liberty.

4. What the love of liberty, the care of education, and a large and enlightened regard for intellectual and moral interests, did for the parent state, they will do for us,—giving us a temporal prosperity, and with it, what is infinitely better, not only a name and a praise with contemporary nations, who form with us the great procession of humanity, but a name and a praise among enlightened men, and enlightened states, to the end of time.

---

## LESSON XXVI.

### THE EMIGRANT'S FAREWELL.—Brown.

[See pages 213 and 214.]

1. Farewell to the land that my fathers defended;  
Farewell to the fields which their ashes inurn;  
The holiest flame on their altars descended,  
Which, fed by their sons, shall eternally burn.

Ah! soft be the bed where the hero reposes!  
And light be the green turf that over him closes!  
Gay Flora<sup>a</sup> shall deck with her earliest roses,  
The graves of my sires, and the land of my birth.

2. Adieu to the scenes which my heart's young emotions  
Have dressed in attire so alluringly gay;  
Ah! never, no never, can billowy oceans,  
Nor time, drive the fond recollections away!  
From days that are past, present comfort I borrow;  
The scenes of to-day shall be brighter to-morrow;  
In age I'll recall, as a balm for my sorrow,  
The graves of my sires, and the land of my birth.

3. I go to the west, where the forest receding,  
Invites the adventurous ax-man along;  
I go to the groves where the wild deer are feeding,  
And mountain birds carol their loveliest song.  
Adieu to the land that my fathers defended!  
Adieu to the soil on which freemen contended!  
Adieu to the hopes from which heroes descended!  
The graves of my sires and the land of my birth.
4. When far from my home, and surrounded by strangers,  
My thoughts shall recall the gay pleasures of youth,  
Though life's stormy ocean shall threaten with dangers,  
My soul shall repose in the sunshine of truth.  
While streams to their own native ocean are tending,  
And forest-oaks, swept by the tempest, are bending,  
My soul shall exult, as she's proudly defending  
The graves of my sires, and the land of my birth.

---

<sup>a</sup> Flora, the goddess of flowers and blossoms.

## LESSON XXVII.

## DISTANT VIEW OF THE OCEAN.—G. D. PRENTICE.

[The reader may note the verses in this piece which exemplify Personification. See page 250.]

1. How beautiful! from his blue throne on high,  
The sun looks downward with a face of love  
Upon the silent waters! and a sky,  
Lovelier than that which lifts its arch above,  
Down the far depths of ocean, like a sheet  
Of flame, is trembling! the wild tempests cease  
To wave their cloudy pinions. Oh, 't is sweet  
To gaze on Ocean in his hour of peace.
2. 'T is sweet, 't is sweet to gaze upon the deep,  
And muse upon its mysteries. There it rolled,  
Ere yet that glorious sun had learned to sweep  
The blue profound, and bathe the heavens in gold;  
The morning stars, as up the skies they came,  
Heard their first music o'er the ocean rung,  
And saw the first flash of their new-born flame,  
Back from its depths in softer brightness flung!
3. And there it rolls! Age after age has swept  
Down, down the eternal cataract of Time;  
Men after men on earth's cold bosom slept;  
Still, there it rolls, unfading and sublime!  
As bright those waves their sunny sparkles fling,  
As sweetly now the bending heaven they kiss,  
As when the Holy Spirit's brooding wing  
Moved o'er the waters of the vast abyss!
4. There, there it rolls. I've seen the clouds unfurl  
Their raven banner from the stormy west;

I've seen the wrathful Tempest Spirit hurl  
 His blue-forked lightnings at the Ocean's breast;—  
 The storm-cloud passed, the sinking wave was hushed;  
 Those budding isles were glittering fresh and fair;  
 Serenely bright the peaceful waters blushed,  
 And heaven seemed painting its own beauties there!

5. Ocean, farewell! Upon thy mighty shore,  
 I loved in childhood's fairy hours to dwell;  
 But I am wasting, life will soon be o'er,  
 And I shall cease to gaze on thee:—farewell!  
 Thou still wilt glow as fair as now, the sky  
 Still arch as proudly o'er thee, evening steal  
 Along thy bosom with as soft a dye,—  
 All be as now, but I shall cease to feel.

6. The evening mists are on their silent way,  
 And thou art fading; faint thy colors blend  
 With the last tinges of the dying day,  
 And deeper shadows up the skies ascend.  
 Farewell! farewell, the night is coming fast;  
 In deeper tones thy wild notes seem to swell  
 Upon the cold wings of the rising blast;  
 I go, I go, dear Ocean,—fare thee well!

---

### LESSON XXVIII.

EXTRACT FROM THE LIFE OF WASHINGTON.—CASKET.

[Historical Narration.—Rule 1, p. 153.]

1. Considered as a compound of whatever is most estimable and magnificent in man,—corporeal majesty and strength, united to unusual symmetry and comeliness of person; intellectual penetration, vigor, and decision; unsullied purity and moral

grandeur,— the subject of this article is without a parallel in history or tradition. In no other individual, ancient or modern, has such transcendent greatness been found associated with such exalted virtue. Perfection does not belong to humanity; but the nearest approach to it that mortal has attained, is believed to have been in him. A patriot without blemish; a statesman without guile; a leader of armies without ambition, except that noble and virtuous ambition which excites its possessor to become the greatest and the best; a magistrate without severity, yet inflexible in uprightness; a citizen exemplary in the discharge of every duty; a man in whose character weakness and faults appeared but as specks on the brightness of the sun; who had religion without austerity; dignity without pride; modesty without diffidence; courage without rashness; politeness without affectation; affability without familiarity;— such was the illustrious person whose life we now briefly attempt to portray.

2. When at the age of twenty-one, he greatly distinguished himself by his hardihood and intrepidity, perseverance and address, in bearing a dispatch to a French officer of distinction, through an extensive tract of unexplored country, planted with tribes of hostile Indians, and conducting all the important business appertaining to it.

3. He next presents himself to our view on the field of Braddock. We there behold him in the midst of carnage, daring all that man can dare, and performing whatever is in the compass of human power. When the commander-in-chief, and every other officer of rank had fallen, he alone, protected by Heaven for the fulfilment of great ulterior purposes, is left to contend with victorious savages, and to conduct to a place of safety the remnant of the army. All this he performed in a manner indicative of his exalted destiny.

4. And when the defensive war against the oppressing

usurpations of Great Britain, had been agreed on by that august and enlightened body who proclaimed our independence. George Washington was unanimously appointed commander-in-chief of the armies of America. As it was effected without rivalry or opposition, it did not awaken either envy or jealousy. It was the result of an intuitive perception and universal acknowledgment, that he was, if not the only, certainly the most suitable personage for the momentous trust. It was a great act of national homage, spontaneously paid to pre-eminent endowments.

2. The qualities, which, as a warrior, Washington manifested most strongly during the Revolutionary conflict, were, a perception intuitively clear; a coolness at no time disturbed; a firmness that nothing could shake; and a practical judgment that rarely erred. When the case was doubtful, he skillfully took advantage of every favorable circumstance that presented itself, and was fertile in his resources for the creation of circumstances, when they did not occur. It was by this multifarious exercise of his genius, that he preserved his army from the sword of an enemy, overwhelming in force, and achieved the freedom and independence of his country.

---

## LESSON XXIX.

AN EXTRACT FROM CATO'S SENATE. — ADDISON.

[*Characters* — MARCUS, CATO,<sup>a</sup> DECIVS, SEMPRONIUS, and LUCIVS. See *Personation*, p. 200.]

[Enter Marcus.]

*Marc.* Fathers, this moment, as I watched the gate,  
Lodged on my post, a herald is arrived  
From Cæsar's<sup>a</sup> camp; and with him, comes old Decius,

---

<sup>a</sup> Cato, see page 86.

The Roman knight. He carries in his looks  
Impatience, and demands to speak with Cato.

*Cato.* By your permission, fathers — bid him enter.

[Exit Marcus.]

Decius was once my friend; but other prospects  
Have loosed those ties, and bound him fast to Cæsar.  
His message may determine our resolves.

[Enter Decius.]

*Dec.* Cæsar sends health to Cato.

*Cato.* Could he send it  
To Cato's slaughtered friends, it would be welcome.  
Are not your orders to address the senate?

*Dec.* My business is with Cato. Cæsar sees  
The straits to which you're driven; and, as he knows  
Cato's high worth, is anxious for your life.

*Cato.* My life is grafted on the fate of Rome.  
Would he save Cato, bid him spare his country.  
Tell your dictator this; and tell him, too, Cato  
Disdains a life, which he has power to offer.

*Dec.* Rome, and her senators, submit to Cæsar;  
Her generals, and her consuls, are no more,  
Who checked his conquests, and denied his triumphs,  
Why will not Cato be this Cæsar's friend?

*Cato.* Those very reasons thou hast urged, forbid it.

*Dec.* Cato, I have orders to expostulate,  
And reason with you, as from friend to friend;  
Think on the storm that gathers o'er your head,<sup>\*</sup>  
And threatens every hour to burst upon it;  
Still may you stand high in your country's honors;—  
Do but comply, and make your peace with Cæsar,  
Rome will rejoice, and cast its eyes on Cato.  
As on the second of mankind.

---

<sup>\*</sup> Cæsar, see page 85.

*Cato.* No more;—

I must not think of life on such conditions.

*Dec.* Cæsar is well acquainted with your virtues,  
And therefore sets this value on your life.  
Let him but know the price of Cato's friendship,  
And name your terms.

*Cato.* Bid him disband his legions,  
Restore the commonwealth to liberty,  
Submit his actions to the public censure,  
And stand the judgment of a Roman senate.  
Let him do this, and Cato is his friend.

*Dec.* Cato, the world talks loudly of your wisdom—

*Cato.* Nay, more;— though Cato's voice was ne'er  
employed  
To clear the guilty, and to varnish crimes,  
Myself will mount the rostrum in his favor,  
And strive to gain his pardon from the people.

*Dec.* A style like this becomes a conqueror.

*Cato.* Decius, a style like this becomes a Roman.

*Dec.* What is a Roman, that is Cæsar's foe?

*Cato.* Greater than Cæsar : he's a friend to virtue.

*Dec.* Consider, Cato, you're in Utica,  
And at the head of your own little senate;  
You don't now thunder in the capitol,  
With all the mouths of Rome to second you.

*Cato.* Let him consider that, who drives us hither.  
'Tis Cæsar's sword has made Rome's senate little,  
And thinned its ranks. Alas! thy dazzled eye  
Beholds this man in a false, glaring light,  
Which conquest, and success, have thrown upon him :  
Didst thou but view him right, thou'dst see him black  
With murder, treason, sacrilege, and crimes,  
That strike my soul with horror but to name them.



I know thou lookest on me, as on a wretch  
Beset with illa, and covered with misfortunes;  
But millions of worlds  
Should never buy me to be like that Cæsar.

*Dec.* Does Cato send this answer back to Cæsar,  
For all his generous cares, and proffered friendship!

*Cato.* His cares for me, are insolent, and vain.  
Presumptuous man! the gods take care of Cato.  
Would Cæsar show the greatness of his soul,  
Let him employ his care for these my friends;  
And make good use of his ill-gotten power,  
By sheltering men much better than himself.

*Dec.* Your high, unconquered heart makes you forget  
You are a man. You rush on your destruction.  
But I have done. When I relate hereafter  
The tale of this unhappy embassy,  
All Rome will be in tears.

*Semp.* Cato, we thank thee.  
The mighty genius of immortal Rome,  
Speaks in thy voice: thy soul breathes liberty.  
Cæsar will shrink to hear the words thou utterest,  
And shudder in the midst of all his conquests.

*Luc.* The senate owes its gratitude to Cato,  
Who, with so great a soul, consults its safety,  
And guards our lives, while he neglects his own.

---

## LESSON XXX.

### LA FAYETTE.\*

1. There is, probably, no man living, whose history ~~pr~~ take  
so largely of the spirit of romance and chivalry, as that of the

---

\* La Fayette, see page 51.

individual, who is now, emphatically, the guest of the people. At the age of nineteen years, he left his country, and espoused the cause of the American colonies. His motive for this conduct, must have been one of the noblest that ever actuated the heart of man. He was in possession of large estates; allied to the highest orders of French nobility; surrounded by friends and relatives; with prospects of future distinction and favor, as fair as ever opened to the ardent view of aspiring and ambitious youth.

2. He was just married to a lady of great worth and respectability, and it would seem, that nothing was wanting to a life of affluence and ease. Yet, La Fayette left his friends, his wealth, his country, his prospects of distinction, his wife, and all the sources of domestic bliss, to assist a foreign nation in its struggle for freedom; and at a time, too, when the prospects of that country's success were dark, disheartening, and almost hopeless.

3. He fought for that country; he fed and clothed her armies; he imparted of his wealth to her poor. He saw her purposes accomplished, and her government established on principles of liberty. He refused all compensation for his services. He returned to his native land, and engaged in contests for liberty there. He was imprisoned by a foreign government, suffered every indignity and every cruelty that could be inflicted, and lived, after his release, almost an exile, on the spot where he was born.

4. More than forty years after he first embarked in the cause of American liberty, he returns to see, once more, his few surviving companions in arms, and is met by the grateful salutations of the whole nation. It is not possible to reflect on these facts, without feeling our admiration excited, to a degree that almost borders on reverence. Sober history, it is hoped, will do justice to the name of La Fayette. It is not in the power of fiction, to embellish his character, or his life.

5. Illustrious patriot; undaunted champion of the rights of man; known to us by a still dearer title,—friend and companion of Washington!—receive the congratulations of the people you assisted to save. Our fathers, who fought and conquered by your side, who mingled their sacred blood with yours, in the dreadful conflict—our fathers—where are they? But few of them, alas! remain, to witness the honors which their children pay to their benefactor. Most of them have gone to receive, in other worlds, the reward of faithful servants. Where are Gates, and Putnam, and Lee, and Greene?<sup>a</sup> Ye lion-hearted heroes, ye should have lived, to meet, once more, your brave associate,—to have welcomed him to this redeemed and happy country.

6. And where is he, the bravest among the brave, he, whose pure name

a stain, eternal, brings

On vulgar chieftains, raised, by crimes, to kings—

Pillar of state, and bulwark of the field,

A host, his presence, and his arm, a shield?

He, too, sleeps in death. The prayers of ransomed millions could not save even him from the decree of mortality. The silent shades of Vernon, those holy heights, to which he loved to retreat, to view the world he had improved and blessed, are the sacred depository of his relics.

7. Although no marble column, piercing the clouds with its spiry crest, points out, to the traveler, the spot where the hero sleeps; although no sculptured monument preserves the name, no inscription records the achievements of “the sole heir of unrebuked applause;” yet, is the spot dearer to the souls of the free, more familiar to the steps of the grateful, than all that Egypt, or Carthage, or Greece, or Rome, can boast. The

---

<sup>a</sup> Gates, Putnam, Lee, and Greene, distinguished officers in the war of the Revolution.

path is trodden by hermit feet; the humble slab sparkles with the pearl, distilled from affection's eye; the record of his virtue is indelibly impressed on the hearts of his countrymen; while patriotism lingers around the hallowed place, and guards the sleeping tenant.

8. Friend and companion of Washington! approach, and view the sepulcher of the man you loved. No massive gates shall bar your entrance; you will pass no dark, and gloomy, and low-browed arches of stone, pregnant with unwholesome dew and a deadly atmosphere, and crowded with disgusting relics of mortality. Like him, who ascended Pisgah's top, to view the land of promise, your friend, our hero, hath his sepulcher alone in the sacred mountain; its roof is the azure vault, serene, lighted by the never-dying fires of heaven, that glitter, in eternal beauty, upon his ashes; while viewless choristers, are forever murmuring his dirge, in the deep-toned melodies of nature.

---

## LESSON XXXI.

### CHIEF-JUSTICE MARSHALL.\* — STORY

1. How bright is the halo of glory which surrounds the memory of John Marshall! How brilliant, the effulgence of his posthumous fame! To have lived in his day, to have been familiar with his person, to have heard the words of wisdom, as they came from his lips, has been my privilege. Those who are to succeed us, will have only the record of what we saw, and knew, and felt. When our children shall read the story of his life, they will find it one, which, in its purity and beauty, cannot be surpassed by the history of any other man of our age.

---

\* John Marshall was chief justice of the supreme court of the United States.

2. And who can calculate the extent of the influence of such a character, upon the hearts and minds of this people, and even upon the future destinies of this country, in regulating the dispositions of those who aspire, and those who are called to the high places of the nation? Who can say, that it will not pervade the moral atmosphere, so as to correct many of those evil tendencies, which we now see constantly developing themselves?

3. We want such men as Marshall to rise up in our midst, and shed around the chastened light of their influence. The glare of military fame, and the glittering trappings of power, dazzle, but too often to delude those who gaze at them with admiration. But upon the mellow radiance of his virtues, we can all look with unclouded eyes; we can all dwell with unmingled satisfaction.

4. Is it any wonder, then, that upon the mournful intelligence that the luster of this orb of our national firmament was pale in death,—that upon its being announced that John Marshall was no more, you should have seen your public journals instantly placed in mourning; the habiliments of grief voluntarily assumed by different associations of citizens; that you should have seen in every city throughout the country, public honors decreed to his memory; that monuments should be ordered to be erected to bear the inscription of his virtues and his country's gratitude; that, in short, this whole people, from Maine to Florida, from the Atlantic to the furthest west, should rise up spontaneously to testify their sense of the national loss sustained in his death?

5. No! cold indeed must have been their hearts, and dead their finer feelings, had it been otherwise. Of whom had they greater reason to be proud than of John Marshall? Who deserved a larger share of their affectionate esteem? They knew that the virtuous, honorable, peaceful career of one such man, is worth more of solid advantage and happiness, and

productive of more true glory, than the victorious march of twenty conquering warriors moving in desolation and slaughter. Peace has her trophies as well as war. It is not alone from the bloody battle-field that laurels are to be acquired. In that retired chamber in the capitol, once dignified by his presence, John Marshall reaped a richer harvest of renown, than Bonaparte<sup>a</sup> gathered on the plains of Austerlitz,<sup>b</sup> or Wellington,<sup>c</sup> from the field of Waterloo.

---

## LESSON XXXII.

## THE FIRST AMERICAN CONGRESS.—MAXCY.

[The pupil may note the exclamatory phrases in this piece, and tell how they should be read. See Rule 9, p. 115.]

1. The interposition of Divine Providence was eminently conspicuous in the first general congress:—what men, what patriots, what independent, heroic spirits! chosen by the unbiased voice of the people; chosen, as all public servants ought to be, without favor and without fear; what an august assembly of sages! Rome, in the height of her glory, fades before it.

2. There never was in any age or nation, a body of men, who, for general information, for the judicious use of the results of civil and political history, for eloquence and virtue, for the true dignity, elevation, and grandeur of soul, could stand a comparison with the first American congress! See what the people will do when left to themselves, to their unbiased good sense, and to their true interests! The ferocious Gaul would have dropped his sword at the hall-door, and have fled, thunder-struck, as from an assembly of gods!

---

<sup>a</sup> Bonaparte, (Napoleon,) see page 85. <sup>b</sup> Austerlitz, a place near Brunn, in Moravia, where Bonaparte fought a great battle in 1805. <sup>c</sup> Wellington, (Duke of,) born, 1769, in Ireland. He defeated Bonaparte at Waterloo, a Belgian village, in 1815, and died in 1853.

3. Whom do I behold!—a Hancock,\* a Jefferson, an Adams, a Henry, a Lee,<sup>b</sup> a Rutledge! Glory to their immortal spirits! On you depend the destinies of your country; the fate of three millions of men; and of the countless millions of their posterity! Shall these be slaves, or will you make a noble stand for liberty, against a power whose triumphs are already coextensive with the earth; whose legions trample on thrones and scepters; whose thunders bellow on every ocean! How tremendous the occasion! How vast the responsibility!

4. The president, and all the members of this august assembly take their seats. Every countenance tells the mighty struggle within. Every tongue is silent. It is a pause in nature; that solemn, awful stillness, which precedes the earthquake and tornado! At length Demosthenes arises,—he only is adequate to the great occasion,—the Virginian Demosthenes, the mighty Henry! What dignity! What majesty! Every eye fastens upon him. Firm, erect, undaunted, he rolls on the mighty torrent of his eloquence.

5. What a picture does he draw of the horrors of servitude, and the charms of freedom! At once he gives the full rein to all his gigantic powers, and pours his own heroic spirit into the minds of his auditors; they become as one man; actuated by one soul,—and the universal shout is “Liberty or Death!” This single speech, of this illustrious man, gave an impulse, which probably decided the fate of America.

---

\* Hancock, (John,) one of the most conspicuous friends of the American Revolution, and president of congress when the Declaration of Independence was signed. He died in 1793. <sup>b</sup> Lee, (Richard Henry,) the member of congress from Virginia, who first proposed the Declaration of Independence.

## LESSON XXXIII.

## PROGRESS OF LIBERTY.—PRENTICE.

[The pupil may determine the character of the language in this piece, and tell how it should be read. See Rules 9 and 10, pages 185 and 188.]

1. Weep not that time  
Is passing on,—it will ere long reveal  
A brighter era to the nations. Hark!  
Along the vales and mountains of the earth  
There is a deep, portentous murmuring,  
Like the swift rush of subterranean streams,  
Or like the mingling sounds of earth and air,  
When the fierce tempest, with sonorous wing,  
Heaves his deep folds upon the rushing winds,  
And hurries onward, with his night of clouds,  
Against the eternal mountains. 'T is the voice  
Of infant Freedom,—and her stirring call  
Is heard and answered in a thousand tones,  
From every hill-top of her western home;  
And lo! it breaks across old ocean's flood,—  
And "Freedom! Freedom!" is the answering shout  
Of nations, starting from the spell of years.
2. The day-spring!—see! 't is brightning in the heavens!  
The watchmen of the night have caught the sign,—  
From tower to tower the signal-fires flash free,—  
And the deep watchword, like the rush of seas  
That heralds the volcano's bursting flame,  
Is sounding o'er the earth. Bright years of hope  
And life are on the wing! Yon glorious bow  
Of Freedom, bended by the hand of God,  
Is spanning Time's dark surges. Its high arch,



A type of love and mercy on the cloud,  
Tells that the many storms of human life  
Will pass in silence, and the sinking waves,  
Gathering the forms of glory and of peace,  
Reflect the undimmed brightness of the heavens.

---

## LESSON XXXIV.

## NEW ENGLAND.—PEROTVAL.

[The reader may tell the kind of verse to which this piece belongs, and the number of feet in the different lines. See p. 210.]

1. Hail to the land whereon we tread,  
Our fondest boast;  
The sepulcher of mighty dead,  
The truest hearts that ever bled,  
Who sleep in glory's brightest bed,  
A fearless host:  
No slave is here,—our unchained feet  
Walk freely, as the waves that beat  
Our coast.
2. Our fathers crossed the ocean's wave  
To seek this shore;  
They left behind the coward slave,  
To welter in his living grave;  
With hearts unbent, and spirits brave,  
They sternly bore  
Such toils, as meaner souls had quelled;  
But souls like these, such toils impelled  
To soar.
3. Hail to the morn, when first they stood  
On Bunker's height,  
And, fearless, stemmed the invading flood,  
And wrote our dearest rights in blood,

And mowed in ranks the hireling brood,  
In desperate fight!  
O! 't was a proud, exulting day,  
For e'en our fallen fortunes lay  
In light.

- 4 There is no other land like thee,  
No dearer shore;  
Thou art the shelter of the free;  
The home, the port of liberty,  
Thou hast been, and shalt ever be,  
Till time is o'er.  
Ere I forget to think upon  
My land, shall mother curse the son  
She bore.

5. Thou art the firm, unshaken rock,  
On which we rest;  
And, rising from thy hardy stock,  
Thy sons the tyrant's frown shall mock,  
And slavery's galling chains unlock,  
And free the oppressed:  
All, who the wreath of freedom twine,  
Beneath the shadow of their vine,  
Are blest.

6. We love thy rude and rocky shore,  
And here we stand,—  
Let foreign navies hasten o'er,  
And on our heads their fury pour,  
And peal their cannon's loudest roar,  
And storm our land,—  
They still shall find, our lives are given,  
To die for home;— and leaned on Heaven,  
Our hand.

## LESSON XXXV.

AN EXTRACT FROM A SPEECH\* IN PARLIAMENT.—Fox.

1. How infinitely superior must appear the spirit and principles of General Washington, in his late address to congress, compared with the policy of modern European courts! Illustrious man!—deriving honor less from the splendor of his situation, than from the dignity of his mind! Grateful to France for the assistance received from her, in that great contest which secured the independence of America, he yet did not choose to give up the system of neutrality in her favor. Having once laid down the line of conduct most proper to be pursued, not all the insults and provocations of the French minister, Genet, could at all put him out of his way, or bend him from his purpose.

2. It must, indeed, create astonishment, that, placed in circumstances so critical, and filling a station so conspicuous, the character of Washington should never once have been called in question;—that he should, in no one instance, have been accused either of improper insolence, or of mean submission, in his transactions with foreign nations. It has been reserved for him to run the race of glory without experiencing the smallest interruption to the brilliancy of his career. The breath of censure has not dared to impeach the purity of his conduct, nor the eye of envy, to raise its malignant glance to the elevation of his virtues. Such has been the transcendent merit, and the unparalleled fate of this illustrious man!

3. Happy Americans! while the whirlwind flies over one quarter of the globe, and spreads everywhere desolation, you remain protected from its baneful effects by your own virtues, and the wisdom of your government. Separated from Europe

---

\* This speech, copied from the "British Senate," was pronounced by Mr. Fox in the British parliament, in 1794, on the foreign policy of Washington.

by an immense ocean, you feel not the effect of those prejudices and passions, which convert the boasted seats of civilization into scenes of horror and bloodshed.

4. Cultivating the arts of peace under the influence of freedom, you advance by rapid strides to opulence and distinction; and if, by any accident, you should be compelled to take part in the present unhappy contest, — if you should find it necessary to avenge insult, or repel injury, — the world will bear witness to the equity of your sentiments, and the moderation of your views; and the success of your arms will, no doubt, be proportioned to the justice of your cause!

---

## LESSON XXXVI.

### DUTIES OF AMERICAN CITIZENS. — WEBSTER.

[See Rule 3, p. 168.]

1. Fellow-Citizens: — Let us not retire from this occasion, without a deep and solemn conviction of the duties, which have devolved upon us. This lovely land, this glorious liberty, these benign institutions, the dear purchase of our fathers, are ours; ours to enjoy, ours to preserve, ours to transmit. Generations past, and generations to come, hold us responsible for this sacred trust.

2. Our fathers, from behind, admonish us with their anxious, paternal voices; posterity calls out to us from the bosom of the future; the world turns hither its solicitous eyes; all, all conjure us to act wisely, and faithfully, in the relation which we sustain. We can never, indeed, pay the debt which is upon us; but, by virtue, by morality, by religion, by the cultivation of every good principle, and every good habit, we may hope to enjoy the blessing through our day, and leave it unimpaired to our children.

3. Let us feel deeply, how much of what we are, and what we possess, we owe to this liberty, and to these institutions of government. Nature has, indeed, given us a soil, which yields bounteously to the hands of industry; the mighty and fruitful ocean is before us, and the skies, over our heads, shed health and vigor. But what are lands, and seas, and skies, to civilized man, without society, without knowledge, without morals, without religious culture; and how can these be enjoyed in all their extent, and all their excellence, but under the protection of wise institutions, and a free government?

4. Fellow-citizens, there is not one of us here, present, who does not at this moment, and at every moment, experience in his own condition, and in the condition of those most near and dear to him, the influence and the benefits of this liberty, and these institutions. Let us then, acknowledge the blessing; let us feel it deeply and powerfully; let us cherish a strong affection for it, and resolve to maintain, and perpetuate it. The blood of our fathers, let it not have been shed in vain; the great hope of posterity, let it not be blasted.

5. It cannot be denied, but by those who would dispute against the sun, that with America, and in America, a new era commences in human affairs. This era is distinguished by free, representative governments; by entire religious liberty; by improved systems of national intercourse; by a newly awakened and an unquenchable spirit of free inquiry; and, by a diffusion of knowledge through the community, such as has been before, altogether unknown, and unheard of. America, America, our country, fellow-citizens, our own dear and native land, is inseparably connected, fast bound up, in fortune, and by fate, with these great interests. If they fall, we fall with them; if they stand, it will be because we have upholden them.

## LESSON XXXVII.

## THE PRESENT AGE. — CHANNING

[See Rule 9, p. 115, for Exclamations, and Rule 1, p. 153.]

1. The Present Age! In these brief words what a world of thought is comprehended! what infinite movements! what joys and sorrows! what hope and despair! what faith and doubt! what silent grief and loud lament! what fierce conflicts and subtle schemes of policy! what private and public revolutions! In the period through which many of us have passed, what thrones have been shaken! what hearts have bled! what millions have been butchered by their fellow-creatures! what hopes of philanthropy have been blighted! And, at the same time, what magnificent enterprises have been achieved! what new provinces won to science and art! what rights and liberties secured to nations!

2. It is a privilege to have lived in an age so stirring, so pregnant, so eventful. It is an age never to be forgotten. Its voice of warning and encouragement is never to die. Its impression on history is indelible. Amidst its events, the American Revolution, the first distinct, solemn assertion of the rights of men, and the French Revolution, that volcanic force which shook the earth to its center, are never to pass from men's minds. Over this age the night will indeed gather more and more as time rolls away; but in that night two forms will appear, Washington and Napoleon, the one, a lurid meteor, the other, a benign, serene, and undecaying star.

3. Another American name will live in history,—your Franklin; and the kite, which brought lightning from heaven, will be seen sailing in the clouds by remote posterity, when the city where he dwelt, may be known only by its ruins. There is, however, something greater in the age than its greatest men;

it is the appearance of a new power in the world, the appearance of a multitude of men on that stage where, as yet, the few have acted their parts alone.

4. This influence is to endure to the end of time. What more of the present is to survive! Perhaps much of which we now take no note. The glory of an age is often hidden from itself. Perhaps some word has been spoken in our day which we have not deigned to hear, but which is to grow clearer and louder through all ages. Perhaps some silent thinker among us is at work in his closet, whose name is to fill the earth. Perhaps, there sleeps in his cradle some reformer, who is to move the church and the world; who is to open a new era in history; who is to fire the human soul with new hope and new daring.

---

### LESSON XXXVIII.

#### EFFECTS OF CLIMATE AND SCENERY ON MIND.—RANDALL.

[The reader may determine the character of the language or style of this and the next two pieces, and tell how they should be read. See Rule 2, p. 163.]

1. The effect of climate, upon the character of individuals and of communities, is known to be very important. The mind, in its present condition of existence, is dependent for its healthy and vigorous manifestation upon the degree of energy and elasticity with which the physical organs fulfill their functions. The inhabitants of the polar and equatorial regions, are subjected to the paralyzing and debilitating influences of the extremes of cold and heat; and, accordingly, we find their intellectual and moral faculties scarcely susceptible of any considerable development.

2. On the other hand, as we advance from the extremes to a more equable and temperate region, the mental incubus

gradually disappears; and, in proportion to the salubrity and genial temperament of the climate, the mind in all its powers becomes capable of expanding to a loftier and more substantial flight. Independently of the numerous illustrations which the past history and present condition of the inhabitants occupying the various regions of the frigid, temperate, and torrid zones, afford of the principle here adverted to, its existence is a legitimate deduction from the soundest and best established theories of science and philosophy, in their application to the physical and mental constitution of our being.

3. Whatever advantages then, in the formation and development of character, are derivable from the favorable influences of climate, are enjoyed in the most abundant profusion by the inhabitants of a region like our own, comprising almost every variety of temperature within the extremes of heat or cold, washed on its principal borders by the ocean, penetrated in every direction by noble rivers, enriched by inland seas, and variegated by ample forests, lofty mountains, and extended plains.

4. To these advantages must be added those which belong to the magnificent and beautiful scenery which nature has so bountifully spread out to view, in all the great features of our landscapes. From the bold, rugged, and strongly marked outline of our northern border, with its wild and gigantic acclivities, its lavish profusion of lakes, its labyrinth of islands, its majestic rivers, and its perpetually resounding cataract, to the green savannas and verdant loveliness of the south, and the vast prairies, mighty streams and unexplored forests of the west, the eye and the mind continually rest upon images of grandeur and of beauty; and the active energies of a great and united people, have devised and executed the noble conception of rendering this diversified scenery, in all its vast proportions, accessible to the humblest and least favored individual, and have



opened up its wide expanse of territory to the highways and thoroughfares of civilization.

5. It is impossible that these diversified influences should fail to affect, in a material degree, the growth and expansion of character. The associations, which constantly surround the dwellers in cities, the bustle and the hum of business, the anxious and care-worn faces, the incessant excitement of contending interests, the monotonous uniformity of artificial life in all its ceaseless and dull routine, tend directly to the depreciation of humanity in all its higher and most enduring aspects.

6. On the other hand, the quiet repose and placid loveliness of the cultivated landscape, stretching out in dim perspective, no less than the rugged grandeur and wild sublimity of the mountain and the forest, the purity of the atmosphere, and the habitual contemplation of the ever changing phenomena of nature, irresistibly tend to the elevation of character, the germination and growth of thought, and the predominance of the better feelings and impulses of the heart.

7. The intellectual faculties may be, and frequently are, more rapidly developed, and more speedily matured by the collision of mind with mind, produced by the diversified interests and pursuits of a crowded population; but all history and experience has demonstrated that the substantial elements of character, the moral and religious sentiments, the virtues and the graces of public and private life, incorruptible integrity, devoted patriotism, diffusive benevolence, and an abiding and cheerful faith, are best promoted, and most effectually cherished, amid the secluded scenery and pure associations of the country. These aids to the formation of character, are enjoyed by the citizens of our republic in a degree unsurpassed by any people of any clime, and their influences are purely beneficial.

## LESSON XXXIX.

TO GUARDIANS OF FEMALE EDUCATION. — SIGOURNEY.

[See Rule 2, p. 163.]

1. "The mind of the present age, acting on the mind of the next," as it has been happily defined by a living writer, is an object of concern to every being endowed with intellect, or interested, either through love or hope, in another generation.

2. Nor has the importance of education, in the abstract, been alone conceded. Practical researches for its improvement, have signalized our age, and incorporated themselves with its vigorous and advancing spirit. Our most gifted minds have toiled to devise methods for the instruction of the humblest grades of community, and to make useful knowledge the guest of the common people.

3. In this elevation of the intellectual standard, the female sex have been permitted freely to participate. It is desirable that their education should be diffused over a wider space of time, and one less encumbered by extraneous objects; and, that the depth of its foundation should be more correctly proportioned to the imposing aspect, and redundant ornament of its superstructure.

4. Is it not important that the sex, to whom nature has intrusted the molding of the whole mass of mind in its first formation, should be acquainted with the structure and developments of mind? that they, who are to nurture the future rulers of a prosperous people, should be able to demonstrate, from the broad annals of history, the value of just laws, and the duty of subordination, — the blessings which they inherit, and the danger of their abuse?

5. Is it not requisite, that they, on whose bosom the infant heart must be cherished, should be vigilant to watch its earliest

pulsations of good or evil! that they, who are commissioned to light the lamp of the soul, should know how to feed it with pure oil! that they, in whose hand is the welfare of beings never to die, should be fitted to perform the work, and earn the plaudit of Heaven!

6. That the vocation of females is to teach, has been laid down as a position which it is impossible to controvert. Is not the infant in its cradle her pupil? Does not her smile give the earliest lesson to its soul? Is not her prayer the first messenger of it in the court of heaven? Does she not enshrine her own image in the sanctuary of the young child's mind so firmly, that no revulsion can displace, no idolatry, supplant it? Does not the influence of woman rest upon every member of her household, like the dew upon the tender herb, or the sunbeam silently educating the young flower? or as the shower, and the sleepless stream, cheer and invigorate the proudest tree of the forest?

7. Admitting, then, that whether she wills it or not, whether she even knows it or not, she is still a teacher, — will she not, of necessity, impart what she most prizes, and best understands? Has she not power to impress her own lineaments on the next generation? If wisdom and utility have been the objects of her choice, society will surely reap the benefit. If folly and self-indulgence are her prevailing characteristics, posterity are in danger of inheriting the likeness.

8. This influence is most visible and operative in a republic. The intelligence and virtue of its every citizen, have a heightened relative value. Its safety may be interwoven with the destiny of those, whose birth-place is in obscurity. The springs of its vitality are liable to be touched, or the chords of its harmony to be troubled, by the rudest hands.

9. Of what unspeakable importance, then, is her education, who gives lessons before any other instructor; who preoccupies

the unwritten page of being; who produces impressions, which only death can obliterate; and mingles with the cradle-dream, what shall be read in eternity. Well may statesmen and philosophers debate, how she may best be educated, who is to educate all mankind.

---

## LESSON XL.

## TREATMENT OF SISTERS. — WINSLOW.

[See Rule 2, p. 163.]

1. Every young man ought to feel that his honor is involved in the character and dignity of his sisters. There is no insult which he should sooner rebuke, than one offered to them. But if you would have others esteem and honor them, you must esteem and honor them yourself. Treat them with far less reserve, but with no less delicacy, than you would the most genteel stranger.

2. Nothing, in a family, strikes the eye of a visitor with more delight, than to see brothers treat their sisters with kindness, civility, attention, and love. On the contrary, nothing is more offensive, or speaks worse for the honor of a family, than that coarse, rude, unkind manner, which brothers sometimes exhibit.

3. Beware how you speak of your sisters. Even gold is tarnished by much handling. If you speak in their praise, of their beauty, learning, manners, wit, or attentions, you will subject them to taunt and ridicule; if you say any thing against them, you will bring reproach upon yourself, and them, too. If you have occasion to speak of them, do it with modesty, and with few words. Let others do all the praising, and yourself enjoy it. I hope that you will always have reason to take pleasure in your sisters.

.

4. If you are separated from them, maintain with them a correspondence. This will do yourself good, as well as them. Do not neglect this duty, nor grow remiss in it. Give your friendly advice, and seek theirs in return. As they mingle intimately with their sex, they can enlighten your mind respecting many particulars relating to female character, important for you to know; and, on the other hand, you have the same opportunity to do them a similar service. However long or widely separated from them, keep up your fraternal affection and intercourse. It is ominous of evil, when a young man forgets his sisters.

---

## LESSON XLI.

## THE DESERTED VILLAGE.—GOLDSMITH.\*

1. Sweet Auburn! loveliest village of the plain,  
Where wealth and plenty cheered the laboring swain,  
Where smiling spring its earliest visit paid,  
And parting summer's lingering blooms delayed;  
Dear, lovely bowers of innocence and ease,  
Seats of my youth, when every sport could please,  
How often have I loitered o'er thy green,  
Where humble happiness endeared each scene!  
How often have I paused on every charm,—  
The sheltered cot, the cultivated farm,  
The never-failing brook, the busy mill,  
The decent church that topped the neighboring hill,  
The hawthorn bush, with seats beneath the shade,  
For talking age, and whispering lovers made!
2. How often have I blessed the coming day,  
When toil remitting lent its aid to play,

---

\* Goldsmith, (Oliver,) was born in Ireland in 1731, and died in 1774. He traveled extensively, and was an excellent writer.

And all the village train, from labor free,  
Led up their sports beneath the spreading tree!  
While many a pastime circled in the shade,—  
The young, contending, as the old surveyed;  
And many a gambol frolicked o'er the ground,  
And sleights of art and feats of strength went round!

3. Sweet, smiling village, loveliest of the lawn,  
Thy sports are fled, and all thy charms withdrawn;  
Amid thy bowers the tyrant's hand is seen,  
And desolation saddens all thy green:  
No more thy glassy brook reflects the day,  
But, choked with sedges, works its weedy way;  
Along thy glades, a solitary guest,  
The hollow-sounding bittern guards its nest.

4. Ill fares the land, to hastening ills a prey,  
Where wealth accumulates, and men decay;  
Princes and lords may flourish, or may fade;  
A breath can make them, as a breath has made:  
But a bold peasantry, their country's pride,  
When once destroyed, can never be supplied.

5. Sweet Auburn! parent of the blissful hour,  
Thy glades forlorn confess the tyrant's power.  
Here, as I take my solitary rounds,  
Amid thy tangling walks and ruined grounds,  
And, many a year elapsed, return to view  
Where once the cottage stood, the hawthorn grew,  
Remembrance wakes with all her busy train,  
Swells at my breast, and turns the past to pain.

6. In all my wanderings round this world of care,  
In all my griefs — and God has given my share,—

I still had hopes my latest hours to crown,  
Amid these humble bowers to lay me down.

7. Oh blessed retirement! friend to life's decline,  
Retreat from care, that never must be mine,  
How blessed is he who crowns, in shades like these,  
A youth of labor with an age of ease;  
Who quits a world where strong temptations try,  
And, since 't is hard to combat, learns to fly!  
So on he moves to meet his latter end,  
Angels around befriending virtue's friend;  
Sinks to the grave with unperceived decay,  
While resignation gently slopes the way;  
And, all his prospects brightening to the last,  
His heaven commences ere the world be past.
- 

## LESSON XLII.

### THE ETERNITY OF GOD.—BROOKS.

[See Rule 7, p. 182.]

1. The deep fountains of the earth are thine,  
Laid by thy hand, Almighty, when of old  
From ancient chaos order rose, and light  
From darkness,— beauty from a shapeless mass.  
A glorious orb from its Creator's hands  
It came, in light and loveliness arrayed,  
Crowned with green em'rald mounts, tinted with gold,  
And wearing as a robe, the silver sea,  
Seeded with jewels of resplendent isles.
2. The awful heavens are thine; — the liquid sun,  
That heaves his fiery waves beneath thy eye!  
The ocean,— fount of all the streams of light,

That from their beamy treasures through the wide,  
Illimitable ether, watering with their rays,  
The wide-spread soil, to where the burning sands  
Of dark immensity, eternal barriers throw  
Against the flowing of their crystal streams,  
Was from the Godhead's urn of glory poured.

3. The stars are thine,—thy charactery grand,  
In which, upon the face of awful heaven,  
Thy hand has traced in radiant lines, thy grace,  
Thy glory, thy magnificence and power,  
For eye of man and angel to behold,  
And read and gaze on, worship and adore.  
These shall grow old; the solid earth, with years  
Shall see her sapless body shrivel up,  
And her gray mountains crumble piece-meal down,  
Like crypt and pyramid, to primal dust.
4. The sea shall labor: on his hoary head  
Shall wave his tresses, silvered o'er with age.  
The deep pulsations of his mighty heart,  
That bids the blood-like fluid circulate  
Through every fiber of the earth, shall cease;  
And the eternal heavens, in whose bright folds,  
As in a starry vesture, thou art girt,  
Shall lose their luster, and grow old with years.
5. And as a worn-out garment, thou shalt fold  
Their faded glories, and they shall be changed  
To vesture bright, immortal as thyself.  
Yea, the eternal heavens, on whose blue page  
Thy glory and magnificence are traced,  
With age shall tarnish, and shall be rolled up  
As parchment scrolls of abrogated acts,



And be deposited in deathless urns,  
Among the archives of the mighty God.

6. Thou art the same,—thy years shall never fail:

In glory bright, when every star and sun  
Shall lose their luster, and expire in night;  
Immortal all, when time and slow decay  
Imprint their ravages on nature's face;  
Triumphantly secure, when from the tower  
Of highest heaven's imperial citadel,  
The bell of nature's dissolution toll,  
And sun, and star, and planet be dissolved,  
And the wide drapery of darkness hang  
A gloomy pall of sable mourning round  
Dead nature in the grave of chaos laid.

---

### LESSON XLIII.

#### VISION OF MIRZA.—ADDISON.\*

[Narrative.— The reader may also determine what other character of language, or principle of elocution is exemplified in this piece, and tell how it should be read. See p. 200.]

1. On the fifth day of the moon, which, according to the custom of my forefathers I always kept holy, after having washed myself, and offered up my morning devotions, I ascended the high hills of Bagdat,<sup>b</sup> in order to pass the rest of the day in meditation and prayer. As I was here airing myself on the tops of the mountains, I fell into a profound contemplation on the vanity of human life; and, passing from one thought to another, "Surely," said I, "man is but a shadow, and life a dream."

---

\* Addison, one of the best writers in the English language, died in 1719. <sup>b</sup> Bagdat, capital of a Turkish province in Asia, the southern part of Mesopotamia.

2. While I was thus musing, I cast my eyes toward the summit of a rock that was not far from me, where I discovered one, in the habit of a shepherd, with a musical instrument in his hand. As I looked upon him, he applied it to his lips, and began to play upon it. The sound of it was exceedingly sweet, and wrought into a variety of tunes that were inexpressibly melodious, and altogether different from any thing I had ever heard. They put me in mind of those heavenly airs that are played to the departed souls of good men upon their first arrival in paradise, to wear out the impressions of their last agonies, and qualify them for the pleasures of that happy place.

3. My heart melted away in secret raptures. I had been often told that the rock before me was the haunt of a Genius, and that several had been entertained with music who had passed by it, but never heard that the musician had before made himself visible. When he had raised my thoughts, by those transporting airs which he played, to taste the pleasure of his conversation, as I looked upon him like one astonished, he beckoned to me, and, by the waving of his hand, directed me to approach the place where he sat.

4. I drew near, with that reverence which is due to a superior nature; and, as my heart was entirely subdued by the captivating strains I had heard, I fell down at his feet and wept. The Genius smiled upon me with a look of compassion and affability, that familiarized him to my imagination, and at once dispelled all the fears and apprehensions with which I approached him. He lifted me from the ground, and, taking me by the hand, "Mirza," said he, "I have heard thee in thy soliloquies;—follow me."

5. He led me to the highest pinnacle of the rock, and, placing me on the top of it, "Cast thy eyes eastward," said he, "and tell me what thou seest." "I see," said I, "a huge valley, and a prodigious tide of water rolling through it."

"The valley that thou seest," said he, "is the valley of misery; and the tide of water that thou seest, is part of the great tide of eternity." "What is the reason," said I, "that the tide I see, rises out of a thick mist at one end, and again loses itself in a thick mist at the other?"

6. "What thou seest," said he, "is that portion of eternity which is called time, measured out by the sun, and reaching from the beginning of the world to its consummation. Examine, now," said he, "this sea, that is thus bounded with darkness at both ends, and tell me what thou discoverest in it." "I see a bridge," said I, "standing in the midst of the tide." "The bridge thou seest," said he, "is human life: consider it attentively." Upon a more leisurely survey of it, I found that it consisted of three score and ten entire arches, with several broken arches, which, added to those that were entire, made up the number of about a hundred.

7. As I was counting the arches, the Genius told me that this bridge consisted, at first, of a thousand arches: but that a great flood swept away the rest, and left the bridge in the ruinous condition I now beheld it. "But tell me further," said he, "what thou discoverest on it." "I see multitudes of people passing over it," said I, "and a black cloud hanging on each end of it."

8. As I looked more attentively, I saw several of the passengers dropping through the bridge into the great tide that bowed underneath it; and, upon further examination, perceived there were innumerable trap-doors that lay concealed in the bridge, which the passengers no sooner trod upon, but they fell through them into the tide, and immediately disappeared. These hidden pit-falls were set very thick at the entrance of the bridge, so that the throngs of people no sooner broke through the cloud than many of them fell into them. They grew

thinner toward the middle, but multiplied and lay closer together toward the end of the arches that were entire.

9. There were, indeed, some persons,—but their number was very small,—that continued a kind of hobbling march on the broken arches, but fell through, one after another, being quite tired and spent with so long a walk. I passed some time in the contemplation of this wonderful structure, and the great variety of objects which it presented.

10. My heart was filled with a deep melancholy, to see several dropping, unexpectedly, in the midst of mirth and jollity, and catching by every thing that stood by them, to save themselves. Some were looking up toward the heavens in a thoughtful posture, and, in the midst of a speculation, stumbled and fell out of sight. Multitudes were very busy in the pursuit of bubbles, that glittered in their eyes and danced before them; but often, when they thought themselves within the reach of them, their footing failed, and down they sunk.

11. In this confusion of objects, I observed some with cimeters in their hands, and others with lancets, who ran to and fro upon the bridge, thrusting several persons on trap-doors which did not seem to lie in their way, and which they might have escaped, had they not been thus forced upon them.

---

## LESSON XLIV.

### VISION OF MIRZA,—CONCLUDED.

1. The Genius, seeing me indulge myself in this melancholy prospect, told me I had dwelt long enough upon it. "Take thine eyes off the bridge," said he, "and tell me if thou seest any thing thou dost not comprehend." Upon looking up, "What mean," said I, "those great flights of birds that are perpetually hovering about the bridge, and settling upon it

from time to time! I see vultures, harpies, ravens, cormorants and, among many other feathered creatures, several little winged boys, that perch, in great numbers, upon the middle arches."

2. "These," said the Genius, "are Envy, Avarice, Superstition, Despair, Love, with the like cares and passions that infest human life." I here fetched a deep sigh. "Alas!" said I, "man was made in vain! how is he given away to misery and mortality! tortured in life, and swallowed up in death!" The Genius, being moved with compassion toward me, bid me quit so uncomfortable a prospect. "Look no more," said he, "on man, in the first stage of his existence, in his setting out for eternity; but cast thine eye on that thick mist, into which the tide bears the several generations of mortals that fall into it."

3. I directed my sight as I was ordered, and, whether or no the good Genius strengthened it with any supernatural force, or dissipated part of the mist, that was before too thick for the eye to penetrate, I saw the valley opening at the further end, and spreading forth into an immense ocean, that had a huge rock of adamant running through the midst of it, and dividing it into two equal parts. The clouds still rested on one half of it, insomuch that I could discover nothing in it; but the other appeared to me a vast ocean, planted with innumerable islands, that were covered with fruits and flowers, and interwoven with a thousand little shining seas that ran among them.

4. I could see persons dressed in glorious habits, with garlands upon their heads, passing among the trees, lying down by the sides of fountains, or resting on beds of flowers; and could hear a confused harmony of singing birds, falling waters, human voices, and musical instruments. Gladness grew in me upon the discovery of so delightful a scene. I wished for the wings of an eagle, that I might fly away to those happy seats; but the Genius told me there was no passage to them, except

through the gates of death, that I saw opening every moment upon the bridge.

5. "The islands," said he, "that lie so fresh and green before thee, and with which the whole face of the ocean appears spotted, as far as thou canst see; are more in number than the sands on the sea-shore. There are myriads of islands behind those which thou here discoverest, reaching further than thine eye, or even thine imagination, can extend itself. These are the mansions of good men after death, who, according to the degrees and kinds of virtue in which they excelled, are distributed among these several islands, which abound with pleasures of different kinds and degrees, suitable to the wishes and perfections of those who are settled in them. Every island is a paradise, accommodated to its respective inhabitants.

6. "Are not these, O Mirza, habitations worth contending for? Does life appear miserable, that gives the opportunities of earning such a reward? Is death to be feared, that will convey thee to so happy an existence? Think not, man was made in vain, who has such an eternity reserved for him." I gazed with inexpressible pleasure on those happy islands. At length, said I, "Show me now, I beseech thee, the secrets that lie under those dark clouds, that cover the ocean on the other side of the rock of adamant."

7. The Genius making me no answer, I turned about to address myself to him a second time, but I found that he had left me. I then turned again to the vision which I had been so long contemplating; but, instead of the rolling tide, the arched bridge, and the happy islands, I saw nothing but the long valley of Bagdat, with oxen, sheep, and camels, grazing upon the sides of it.

## LESSON XLV.

## THE BETTER LAND. — S. J. PIER.

[Let the pupil scan the following piece, tell the kind of verse to which it belongs, and what is peculiar in regard to its form ; and also note the caesural pauses. See pages 213 and 218.]

1. Toiling pilgrims, faint and weary, lift we up our tearful eyes  
To the radiant bourn and blissful, whitherward our journey  
lies ;  
To a land, to groping Reason glimmering dimly and afar,  
While to Faith's clear gaze, it shineth like a fixed, unwaning  
star.
2. There no blinding beams of noontide, on the vision flash and  
glow ;  
Shrouded midnight never cometh with her foot-falls hushed  
and slow ;  
But undarkening brilliance floateth on the waves of holy air,  
Kindled by the smile eternal, which our Father deigns to  
wear.
3. There the verdure fadeth never, and the odors never die ;  
There, beneath unwilting blossoms, piercing thorns may  
never lie ;  
Music, softer and diviner than from earthly lyres hath rolled,  
Through angelic utterance breaketh, and from quivering  
chords of gold.
4. Like a dove of snowy plumage, brooding on her leafy nest,  
Peace in sacred beauty resteth deep in every saintly breast ;  
Hope hath found the dazzling splendor of her grandest day  
outshone,  
While through every bosom thrilleth joy that sense hath  
never known.

5. Tears, that trembled on the lashes in affliction's keenest hours,  
Were as dews of summer evenings, on the thirsty lips of flowers;  
Gleaming crowns adorn each forehead, by the thorns of sorrow torn,  
And he wears the whitest raiment, who the heaviest cross hath borne.
- 

## LESSON XLVI.

NOW AND THEN.—ANON.

[This fable teaches an important lesson. Let the reader deduce the moral, and endeavor to heed its instruction.]

1. In distant days, of wild romance,  
Of magic, mist, and fable;  
When stones could argue, trees advance,  
And brutes to talk were able;  
When shrubs and flowers were said to preach,  
And manage all the parts of speech:
2. 'Twas then, no doubt, if 'twas at all,  
(But doubts we need not mention,) *That Then, and Now, two adverbs small,*  
Engaged in sharp contention;  
But how they made each other hear,  
Tradition doth not make appear.
3. *Then* was a sprite of subtile frame,  
With rainbow tints invested,—  
On clouds of dazzling light she came,  
And stars her forehead crested;  
Her sparkling eyes, of azure hue,  
Seemed borrowed from the distant blue.



4. *Now* rested on the solid earth,  
And sober was her vesture;  
She seldom either grief or mirth  
Expressed, by word or gesture;  
Composed, sedate, and firm she stood,  
And looked industrious, calm, and good.
5. *Then*, sang a wild, fantastic song,  
Light as the gale she flies on;  
Still stretching, as she sailed along,  
Toward the fair horizon;  
Where clouds of radiance, fringed with gold,  
O'er hills of emerald beauty rolled.
6. *Now*, rarely raised her sober eye  
To view that golden distance;  
Nor let one idle minute fly  
In hope of *Then's* assistance;  
But still, with busy hands, she stood,  
Intent on doing *present* good.
7. She ate the sweet but homely fare,  
That passing moments brought her;  
While *Then*, expecting dainties rare,  
Despised such bread and water;  
And waited for the fruits and flowers  
Of future, still receding hours.
8. *Now*, venturing once to ask her why,  
She answered with invective;  
And pointed, as she made reply,  
Toward that long perspective  
Of years to come, on distance blue,  
Wherein she meant to *live* and *do*.

9. "Alas!" says she, "how hard you toil!  
With undiverted sadness;  
Behold yon land of wine and oil!  
Those sunny hills of gladness!  
Those joys I wait, with eager brow," —  
"And so you always shall!" said *Now*.
10. "That fairy land, that looks so real,  
Recedes as you pursue it;  
Thus, while you wait for times ideal,  
I take my work, and do it;  
Intent to form, when time is gone,  
A pleasant past to look upon."
11. "Ah, well," said *Then*, "I envy not  
Your dull, fatiguing labors, —  
Aspiring to a brighter lot,  
With thousands of my neighbors;  
Soon as I reach that golden hill," —  
"But that," says *Now*, "you never will!"
12. "And e'en suppose you should," says she,  
"(Though mortal ne'er attained it,) —  
Your nature you must change with me,  
The moment you have gained it;  
Since hope fulfilled, (you must allow,)  
Turns *Now* to *THEN*, and *THEN* to *Now*."
- 
13. Time *was* is past; thou canst not it recall;  
Time *is*, thou hast; employ the portion small;  
Time *future* is not, and may never be;  
Time *present* is the only time for thee.

## LESSON XLVII.

## EXTRACT FROM AN ORATION.\* — WINTHROP.

[See Rule 3, p. 59, and Rule 3, p. 168.]

1. Fellow-citizens:— While we thus commend the character and example of Washington to others, let us not forget to imitate it ourselves. The two great leading principles of his policy should be remembered and cherished. Those principles were, first, the most complete, cordial, and indissoluble union of the states; and, second, the most entire separation and disentanglement of our own country from all other countries. Perfect union among ourselves, perfect neutrality toward others, and peace, peace, domestic peace, and foreign peace, as the result: this was the chosen and consummate policy of the father of his country.

2. But above all, and before all, in the heart of Washington, was the union of the states. The union, the union in any event, was the sentiment of Washington. The union, the union in any event,— let it be our sentiment this day! Let the column which we are about to construct, be at once a pledge and an emblem of perpetual union. Let the foundations be laid, let the superstructure be built up and cemented, let each stone be raised and riveted in a spirit of national brotherhood. And may the earliest ray of the morning sun, till that sun shall set to rise no more, draw forth from it daily, as from the fabled stature of antiquity, a strain of national harmony, which shall strike a responsive chord in every heart throughout the Republic.

3. Proceed, then, fellow-citizens, with the work for which you have assembled! Lay the corner-stone of a monument which shall adequately bespeak the gratitude of the whole

---

\* This oration was pronounced on the occasion of laying the corner-stone of the National Monument, to the memory of Washington, July 4th, 1848.

American people, to the illustrious father of his country! Build it to the skies; you cannot outreach the loftiness of his principles! Found it upon the massive and eternal rock; you cannot make it more enduring than his fame! Construct it of the peerless Parian marble; you cannot make it purer than his life! Exhaust upon it the rules and principles of ancient and of modern art; you cannot make it more proportionate than his character!

4. But let not your homage to his memory end here. Think not to transfer to a tablet or a column, the tribute which is due from yourselves. Just honor to Washington can only be rendered by observing his precepts, and imitating his example. He has built his own monument. We, and those who come after us in successive generations, are its appointed, its privileged guardians.

5. This wide-spread Republic is the true monument to Washington. Maintain its independence. Uphold its constitution. Preserve its union. Defend its liberty. Let it stand before the world in all its original strength and beauty, securing peace, order, equality and freedom, to all within its boundaries, and shedding light, and hope, and joy, upon the pathway of human liberty throughout the world, — and Washington needs no other monument. Other structures may fitly testify our veneration for him; this, this alone, can adequately illustrate his services to mankind.

6. Nor does he need even this. The Republic may perish; the wide arch of our ranged union may fall; star by star its glories may expire; stone after stone its columns and its capitol may molder and crumble; all other names which adorn its annals may be forgotten; but as long as human hearts shall anywhere pant, or human tongues shall anywhere plead, for a true, rational, constitutional liberty, those hearts shall enshrine the memory, and those tongues shall prolong the fame of George Washington!

## LESSON XLVIII.

## THE RIGHT OF FREE DISCUSSION. — WEBSTER.

[See Rule 3, p. 168, and Rule 12, p. 193.]

1. Important as I deem it, to discuss, on all proper occasions, the policy of the measures at present pursued, it is still more important to maintain the right of such discussion, in its full, and just extent. Sentiments, lately sprung up, and now growing fashionable, make it necessary to be explicit on this point. The more I perceive a disposition to check the freedom of inquiry, by extravagant, and unconstitutional pretenses, the firmer shall be the tone, in which I shall assert, and the freer the manner, in which I shall exercise it.

2. It is the ancient and undoubted prerogative of this people to canvass public measures, and the merits of public men. It is a "home bred right," a fireside privilege. It hath ever been enjoyed in every house, cottage, and cabin, in the nation. It is not to be drawn into controversy. It is as undoubted, as the right of breathing the air, or walking on the earth.

3. Belonging to private life as a right, it belongs to public life as a duty; and it is the last duty which those, whose representative I am, shall find me to abandon. Aiming, at all times, to be courteous, and temperate in its use, except, when the right itself shall be questioned, I shall then carry it to its extent. I shall place myself on the extreme boundary of my right, and bid defiance to any arm, that would move me from my ground.

4. This high constitutional privilege, I shall defend and exercise within this house, and without this house, and in all places; in time of peace, and in all times. Living, I shall assert it; and should I leave no other inheritance to my children, by the blessing of God, I will leave them the inheritance of free principles, and the example of a manly, independent, and constitutional defense of them.

## LESSON XLIX.

## GRANDEUR OF ASTRONOMICAL SCIENCE.—H. A. Review.

1. Astronomy is certainly the boldest and most comprehensive of all our speculations. It is the science of the material universe, considered as a whole. Though employed upon objects apparently withdrawn from the sphere of human action and pursuit, it teaches us, nevertheless, that these objects materially affect, nay, constitute our physical condition.

2. The wide-spreading firmament, while it lifts itself above all mortal things, exhibits to us that luminary, which is the light, and life, and glory of our world; and, when this retires from our view, it is lighted up with a thousand lesser fires, that never cease to burn, that never fail to take their accustomed places, and never rest from their slow, solemn, and noiseless march.

3. Among the objects more immediately about us, all is vicissitude and change. It is the destiny of terrestrial things to perpetuate themselves by succession. Plants arise out of the earth, flourish awhile, and decay, and their place is filled by others. Animals, also, have their periods of growth and decline. Even man is not exempt from the general law. His exquisite frame, with all its fine organs, is soon reduced to its original elements, to be molded again into new and humbler forms.

4. Nations are like individuals, privileged only with a more protracted existence. The firm earth itself, the theater of this change, partakes, in a degree, of the common lot of its inhabitants; and the sea once heaved its waves, where now rolls a tide of wealth and population.

5. Situated as we are, in this fleeting, fluctuating state, it is consoling to be able to dwell upon an enduring scene; to contemplate laws that are immutable; an order that has never been interrupted; to fix, not the thoughts only, but the eye, upon

objects that, after the lapse of so many ages, and the fall of so many states, cities, human institutions, and monuments of art, continue to occupy the same places, to move with the same regularity, and to shine with the same pure, fresh, undiminished luster.

6. As the heavens are the most striking spectacle that presents itself to our contemplation, so there is no subject of philosophical inquiry which has more engaged the attention of mankind. The history of astronomy carries us back to the earliest times, and introduces us to the languages and customs, the religion and poetry, the sciences and arts, the tastes, talents, and peculiar genius, of the different nations of the earth.

7. The ancient Atlantides,<sup>a</sup> the Ethiopians, the Egyptian priests, the magi<sup>b</sup> of Persia, the shepherds of Chaldea, the Bramins<sup>c</sup> of India, the mandarins<sup>d</sup> of China, the Phœnician<sup>e</sup> navigators, the philosophers of Greece, and the wandering Arabs, have contributed to the general mass of knowledge and speculation upon this subject; have added more or less to this vast structure, the common monument of the industry, invention, and intellectual resources of mankind.

8. We remark, further, that astronomy is the most improved of all the branches of human knowledge, and that which does the greatest credit to the human understanding. We have in this obtained the object of our researches. We have solved the great problem proposed to us in the celestial motions; and our solution is as simple and as grand as the spectacle itself, and is, in every respect, worthy of so exalted a subject. It is not the astronomer only, who is thus satisfied; but the proof is

---

<sup>a</sup> Atlantides, descendants of Atlas, said to have been skilled in astronomy. <sup>b</sup> Magi, a class of priests among the Persians and Medians, said to be in exclusive possession of scientific knowledge. <sup>c</sup> Bramins, Hindoo priests. <sup>d</sup> Mandarins, the official nobility of China. <sup>e</sup> Phœnicians, inhabitants of a country on the eastern part of the Mediterranean sea.

of a nature to carry conviction to the most illiterate and skeptical

9. Our knowledge, extending to the principles and laws which the Author of nature has chosen to impress upon his work, comprehends the future; it resembles that which has been regarded as the exclusive attribute of supreme intelligence. We are thus enabled, not only to explain those unusual appearances in the heavens, which were formerly the occasion of such unworthy fears, but to forewarn men of their occurrence; and, by predicting the time, place, and circumstances of the phenomenon, to disarm it of its terror.

---

## LESSON L.

### HYMN TO THE UNIVERSE.

1. Roll on, thou Sun! forever roll,  
Thou giant, rushing through the heaven,  
Creation's wonder, nature's soul,  
Thy golden wheels by angels driven;  
The planets die without thy blaze,  
And oherubims, with star-dropt wing,  
Float in thy diamond-sparkling rays,  
Thou brightest emblem of their king!
- 2 Roll, lovely Earth! and still roll on,  
With ocean's azure beauty bound;  
While one sweet star, the pearly moon,  
Pursues thee through the blue profound;  
And angels, with delighted eyes,  
Behold thy tints of mount and stream,  
From the high walls of paradise,  
Swift-wheeling like a glorious dream.



3. Roll, Planets! on your dazzling road,  
Forever sweeping round the sun;  
What eye beheld when first ye glowed?  
What eye shall see your courses done?  
Roll in your solemn majesty,  
Ye dauntless splendors of the skies!  
High altars, from which angels see  
The incense of creation rise.
4. Roll, Comets! and ye million Stars!  
Ye that through boundless nature roam;  
Ye monarchs on your flame-winged cars,  
Tell us in what more glorious dome,  
What orb to which your pomps are dim,  
What kingdom but by angels trod;  
Tell us where swells the eternal hymn  
Around His throne,— where dwells your God!

## LESSON LI.

**NIGHT AND TRANQUILLITY.—SHELLEY.**

[See Rule 9, p. 185.]

1. How beautiful this night! The balmy sigh,  
Which vernal zephyrs breathe in Evening's ear,  
Were discord to the speaking quietude,  
That wraps this moveless scene. Heaven's ebon vault,  
Studded with stars unutterably bright,  
Through which the moon's unclouded grandeur rolls,  
Seems like a canopy, which love had spread  
To curtain the sleeping world.
2. Yon gentle hills,  
Robed in a garment of untrodden snow;

Yon darksome rocks, whence icicles depend,  
 So stainless, that their white and glittering spires  
 Tinge not the moon's pure beam; yon castled steep,  
 Whose banner hangeth o'er the time-worn tower  
 So idly, that rapt Fancy deemeth it  
 A metaphor of peace; — all form a scene,  
 Where musing Solitude might love to lift  
 Her soul above this sphere of earthliness;  
 Where Silence, undisturbed, might watch alone,  
 So cold, so bright, so still!

8. The orb of day,  
 In southern climes, o'er ocean's waveless field,  
 Sinks sweetly smiling: not the faintest breath  
 Steals o'er th' unruffled deep; the clouds of eve  
 Reflect unmoved the lingering beam of day;  
 And Vesper's image on the western main  
 Is beautifully still.

---

## LESSON LII.

### DAVID AND GOLIATH.—MORE.

[Before reading this piece, let the pupil study the character of the speakers, and their language, and tell how it should be read. See I Sam., chap. xvii., Personation, p. 200, Rules 8, and 12, p. 184, and 198.]

*Goliath.* Where is the mighty man of war who dares  
 Accept the challenge of Philistia's chief?  
 What victor king, what gen'ral drenched in blood,  
 Claims this high privilege? What are his rights?  
 What proud credentials does the boaster bring,  
 To prove his claim? What cities laid in ashes,  
 What ruined provinces, what slaughtered realms,  
 What heads of heroes, or what hearts of kings,  
 In battle killed, or at his altar slain,

Has he to boast! Is his bright armory  
Thick-set with spears, and swords, and coats of mail,  
Of vanquished nations, by a single arm  
Subdued! Where is the mortal man so bold,  
So much a wretch, so out of love with life,  
To dare the weight of this uplifted spear,  
Which never fell innoxious?

I grudge the glory to his parting soul  
To fall by this right hand. 'T will sweeten death,  
To know he had the honor to contend  
With the dread son of Anak. Latest time  
From blank oblivion shall retrieve his name,  
Who dared to perish in unequal fight  
With Gath's triumphant champion. Come, advance,  
Philistia's gods, to Israel's. Sound, my herald,  
Sound for the battle straight!

*David.* Behold thy foe!

*Gol.* I see him not.

*Dav.* Behold him here!

*Gol.* Say, where?

Direct my sight. I do not war with boys.

*Dav.* I stand prepared; thy single arm to mine.

*Gol.* Why this mockery, minion! it may chance  
To cost thee dear. Sport not with things above thee;  
But tell me who, of all this numerous host,  
Expects his death from me? Which is the man,  
Whom Israel sends to meet my bold defiance!

*Dav.* Th' election of my sovereign falls on me.

*Gol.* On thee! on thee! by Dagon, 't is too much!  
Thou curled minion! thou a nation's champion!  
'T would move my mirth at any other time;  
But trifling's out of tune. Begone, light boy!  
And tempt me not too far.

*Dav.* I do defy thee,  
Thou foul idolater! Hast thou not scorned  
The armies of the living God I serve?  
By me he will avenge upon thy head  
Thy nation's sins and thine. Armed with his name  
Unshrinking, I dare meet the stoutest foe  
That ever bathed his hostile spear in blood.

*Gol.* Indeed! 't is wondrous well! Now, by my gods,  
The stripling plays the orator! Vain boy!  
Keep close to that same bloodless war of words,  
And thou shalt still be safe. Tongue-valiant warrior!  
Where is thy silvan crook, with garlands hung  
Of idle field-flowers? Where thy wanton harp  
Thou dainty-fingered hero? Better strike  
Its note lascivious, or the lulling lute  
Touch softly, than provoke the trumpet's rage.  
I will not stain the honor of my spear  
With thy inglorious blood. Shall that fair cheek  
Be scarred with wounds unseemly? Rather go,  
And hold fond dalliance with the Syrian maids;  
To wanton measures dance; and let them braid  
The bright luxuriance of thy golden hair;  
They, for their lost Adonis, may mistake  
Thy dainty form —

*Dav.* Peace, thou unhallowed railer!  
O tell it not in Gath, nor let the sound  
Reach Askelon, how once your slaughtered lords,  
By mighty Samson, found one common grave!  
When his broad shoulders the firm pillars heaved,  
And to its base the tottering fabric shook.

*Gol.* Insulting boy! perhaps thou hast not heard  
The infamy of that inglorious day,  
When your weak hosts at Ebenezer pitched

Their quick-abandoned tents. Then, when your ark,  
Your talisman, your charm, your boasted pledge  
Of safety and success, was tamely lost!  
And yet not tamely, since by me 't was won;  
When, with this good right-arm, I thinned your ranks,  
And bravely crushed, beneath a single blow,  
The chosen guardians of this vaunted shrine,  
Hophni and Phineas. The famed ark itself  
I bore to Ashdod.

*Dav.* I remember too,  
Since thou provok'st th' unwelcome truth, how all  
Your blushing priests beheld their idol's shame;  
When prostrate Dagon fell before the ark,  
And your frail god was shivered. Then Philistia,  
Idoltrous Philistia, flew for succor  
To Israel's help, and all her smitten nobles  
Confessed the Lord was God, and the blest ark,  
Gladly, with reverential awe, restored!

*Gol.* By Ashdod's fane, thou li'st. Now will I meet thee,  
Thou insect warrior! since thou darest me thus:  
Already I behold thy mangled limbs,  
Dissevered each from each, ere long to feed  
The fierce, blood-snuffing vulture. Mark me well!  
Around my spear I'll twist thy shining locks,  
And toss in air thy head all gashed with wounds;  
Thy lips, yet quiv'ring with the dire convulsions  
Of recent death! Art thou not terrified?

*Dav.* No.  
True courage is not moved by breath of words;  
But the rash bravery of boiling blood,  
Impetuous, knows no settled principle,  
A feverish tide, it has its ebbs and flows,  
As spirits rise or fall, as wine inflames,

Or circumstances change. But inborn courage,  
The gen'rous child of Fortitude and Faith,  
Holds its firm empire in the constant soul;  
And, like the steadfast pole-star, never once  
From the same fixed and faithful point declines.

*Gol.* The curses of Philistia's gods be on thee!  
This fine-drawn speech is made to lengthen out  
That little life thy words pretend to scorn.

*Dav.* Ha! say'st thou so? Come on, then! Mark us well!  
Thou com'st to me with sword, and spear, and shield!  
In the dread name of Israel's God I come, —  
The living Lord of Hosts, whom thou defy'st!  
Yet though no shield I bring; no arms, except  
These five smooth stones I gathered from the brook,  
With such a simple sling as shepherds use;  
Yet, all exposed, defenseless as I am,  
The God I serve shall give thee up a prey  
To my victorious arm. This day I mean  
To make th' uncircumcised tribes confess  
There is a God in Israel. I will give thee,  
Spite of thy vaunted strength and giant bulk,  
To glut the carrion kites. Nor thee alone;  
The mangled carcasses of your thick host  
Shall spread the plains of Elah; till Philistia,  
Through all her trembling tents and flying bands,  
Shall own that Judah's God is God indeed!  
I dare thee to the trial!

*Gol.* Follow me.

In this good spear I trust.

*Dav.* I trust in Heaven!

The God of battles stimulates my arm,  
And fires my soul with ardor not its own.

## LESSON LIII.

## FEMALE INFLUENCE.—CARTER.

1. The influence of the female character, is now felt and acknowledged in all the relations of life. I speak not now of those distinguished women, who instruct their age through the public press; nor of those, whose devout strains we take upon our lips when we worship; but of a much larger class; of those, whose influence is felt in the relations of neighbor, friend, daughter, wife, mother.

2. Who waits at the couch of the sick, to administer tender charities while life lingers, or to perform the last acts of kindness when death comes? Where shall we look for those examples of friendship, that most adorn our nature? those abiding friendships, which trust even when betrayed, and survive all changes of fortune? Where shall we find the brightest illustrations of filial piety? Have you ever seen a daughter, herself perhaps, timid and helpless, watching the decline of an aged parent, and holding out with heroic fortitude, to anticipate his wishes, to administer to his wants, and to sustain his tottering steps to the very borders of the grave?

3. But in no relation does woman exercise so deep an influence, both immediately and prospectively, as in that of mother. To her is committed the immortal treasure of the infant mind. Upon her devolves the care of the first stages of that course of discipline which is to form, of a being perhaps the most frail and helpless in the world, the fearless ruler of animated creation, and the devout adorer of its great Creator.

4. Her smiles call into exercise the first affections that spring up in our hearts. She cherishes and expands the earliest germs of our intellects. She breathes over us her deepest devotions. She lifts our little hands, and teaches our little tongues to lip

in prayer. She watches over us, like a guardian angel, and protects us through all our helpless years, when we know not of her cares, and her anxieties, on our account. She follows us into the world of men, and lives in us, and blesses us, when she lives not otherwise upon the earth.

5. What constitutes the center of every home? Whither do our thoughts turn, when our feet are weary with wandering, and our hearts sick with disappointment? Where shall the truant and forgetful husband go for sympathy, unalloyed and without design, but to the bosom of her, who is ever ready and waiting to share in his adversity or his prosperity? And if there be a tribunal, where the sins and the follies of a forward child may hope for pardon and forgiveness, this side heaven, that tribunal is the heart of a fond and devoted mother.

---

## LESSON LIV.

### THE CLAIMS OF ANCESTRY.—Drew.

[See Rule 12, p. 130.]

1. The claims of ancestry, we know, are commonly held sacred, in proportion as its date is removed back into ages of antiquity; in proportion to the number of successive generations that have intervened; in proportion as fiction and romance find aid in the darkness of some remote and unknown period. But, though the character of our fathers needs no such aid, yet I can scarcely conceive any thing more romantic even, than their entrance into this vast domain of nature, never before disturbed by the footsteps of civilized man.

2. They came to the land where fifty centuries had held reign, with no pen to write their history. Silence, which no occupation of civilized life had broken, was in all its borders, and had been from the creation. The lofty oak had grown



through its lingering age, and decayed, and perished, without name or record. The storm had risen and roared in the wilderness, and none had caught its sublime inspiration. The fountains had flowed on; the mighty river had poured its useless waters; the cataract had lifted up its thunderings to the march of time, and no eye had seen it, but that of the wild tenants of the desert.

8. A band of fugitives came to this land of barbarism, with no patronage, but the prayers of the friends they had left behind them; with no wealth, but habits of industry; with no power, but what lay in firm sinews and courageous hearts; and with these they turned back the course of ages. Pilgrims from the old world, they became inheritors of the new. They set up the standard of Christianity; they opened the broad pathways of knowledge; the forest melted away before them, like a dark vapor of the morning; the voice of comfort, the din of business, went back into its murmuring solitudes; the wilderness and solitary place were glad for them; the desert rejoiced and blossomed as the rose.

4. Where the deep wood spread its solitary glooms, and the fierce savage laid his dark and deadly ambush, are now the sunny hill-side, the waving field, and the flowery plain; and the unconscious child holds its gambols on the ground that has been trodden with weariness, and watered with tears, and stained with the blood of strife and slaughter.

5. These are the days, these are the men, that we are called upon to remember and to honor. But it is not enough to remember their deeds; we are bound to imitate their virtues. This is the true, the peculiar honor, which we are bound to render to such an ancestry. The common measure of national intelligence and virtue, is no rule for us. It is not enough for us to be as wise and improved, as virtuous and pious, as other nations. Providence, in giving to us an origin so remarkable

and signally favored, demands of us a proportionate improvement. We are in our infancy, it is true, but our existence began in an intellectual maturity.

6. Our fathers' virtues, were the virtues of the wilderness,—yet without its wildness; hardy, and vigorous, and severe, indeed,—but not rude, nor mean. Let us beware, lest we become more prosperous than they,—more abundant in luxuries and refinements,—only to be less temperate, upright, and religious. Let us beware, lest the stern and lofty features of primeval rectitude, should be regarded with less respect among us. Let us beware, lest their piety should fall with the oaks of their forests; lest the loosened bow of early habits and opinions, which was once strung in the wilderness, should be too much relaxed.

---

## LESSON LV.

### THE FEDERAL UNION.—WEBSTER.

[See Rule 3, p. 168.]

1. I profess, sir, in my career hitherto, to have kept steadily in view the prosperity and honor of the whole country, and the preservation of our Federal Union. It is to that Union we owe our safety at home, and our consideration and dignity abroad. It is to that Union, that we are chiefly indebted for whatever makes us most proud of our country. That Union we reached only by the discipline of our virtues, in the severe school of adversity. It had its origin in the necessities of disordered finance, prostrate commerce, and ruined credit.

2. Under its benign influences, these great interests immediately awoke as from the dead, and sprang forth with newness of life. Every year of its duration has teemed with fresh proof of its utility and its blessings; and, although our territory has stretched out wider and wider, and our population

spread further and further, they have not outrun its protection or its benefits. It has been to us all a copious fountain of national, social, and personal happiness.

3. I have not allowed myself, sir, to look beyond the Union, to see what might lie hidden in the dark recess behind. I have not coolly weighed the chances of preserving liberty, when the bonds that unite us together shall be broken asunder. I have not accustomed myself to hang over the precipice of disunion, to see whether, with my short sight, I can fathom the abyss below; nor could I regard him as a safe counselor in the affairs of the government, whose thoughts should be mainly bent on considering, not how the Union might best be preserved, but how tolerable might be the condition of the people when it shall be broken up and destroyed.

4. While the Union lasts, we have high, exciting, gratifying prospects spread out before us, for us and our children. Beyond that, I seek not to penetrate the veil. God grant, that in my day, at least, that curtain may not rise. God grant, that on my vision never may be opened what lies behind. When my eyes shall be turned to behold, for the last time, the sun in heaven, may I not see him shining on the broken and dishonored fragments of a once glorious Union; on states dis-severed, discordant, belligerent; our land rent with civil feuds, or drenched, it may be, in fraternal blood!

5. Let their last feeble and lingering glance rather behold the gorgeous ensign of the Republic, now known and honored throughout the earth, still full-high advanced, its arms and trophies streaming in their original luster, not a stripe erased or polluted, nor a single star obscured, bearing, for its motto, no such miserable interrogatory, as, "What is all this worth?" nor those other words of delusion and folly, "Liberty first, and Union afterward," — but everywhere, spread all over in characters of living light, blazing on all its ample folds, as they

float over the sea, and over the land, and on every wind, and under the whole heavens, that *other* sentiment, dear to every true American heart, — LIBERTY AND UNION, NOW AND FOREVER, ONE AND INSEPARABLE.

---

## LESSON LVI.

### PROGRESS OF TIME. — ANON.

Why muse

Upon the past with sorrow? Though the year  
Has gone to blend with the mysterious tide  
Of old Eternity, and borne along,  
Upon its heaving breast, a thousand wrecks  
Of glory, and of beauty, — yet why mourn,  
That such is destiny? Another year  
Succeedeth to the past; in their bright round,  
The seasons come, and go; the same blue arch,  
That hath hung o'er us, will hang o'er us yet;  
The same pure stars, that we have loved to watch,  
Will blossom still at twilight's gentle hour,  
Like lilies on the tomb of Day; and still,  
Man will remain to dream, as he hath dreamed,  
And mark the earth with passion. Love will spring  
From the tomb of old affections; hope,  
And joy, and great ambition, will rise up,  
As they have risen, and their deeds will be  
Brighter than those engraven on the scroll  
Of parted centuries. Even now, the sea  
Of coming years, beneath whose mighty waves,  
Life's great events are heaving into birth,  
Is tossing to and fro, as if the winds  
Of heaven were prisoned in its soundless depths,  
And struggling to be free.

## LESSON LVII.

## BATTLE IN HEAVEN.—MILTON.

1. To whom, in brief, thus Abdiel stern replied:  
Reign thou in hell, thy kingdom; let me serve,  
In heaven, God ever blest, and his divine  
Behests obey, worthiest to be obeyed;  
Yet chains in hell, not realms, expect: meanwhile,  
From me, (returned, as erst thou saidst, from flight,)  
This greeting on thy impious crest receive.
2. So saying, a noble stroke he lifted high,  
Which hung not, but so swift with tempest fell  
On the proud crest of Satan, that no sight,  
Nor motion of swift thought, less could his shield,  
Such ruin intercept. Ten paces huge  
He back recoiled; the tenth, on bended knee  
His massy spear upstayed; as if on earth,  
Winds under ground, or waters forcing way,  
Sidelong had pushed a mountain from his seat,  
Half-sunk with all his pines.
3. Now storming fury rose,  
And clamor such as heard in heaven till now  
Was never; arms on armor clashing, brayed  
Horrible discord, and the maddening wheels  
Of brazen chariots raged; dire was the noise  
Of conflict; over head the dismal hiss  
Of fiery darts in flaming volleys flew,  
And flying, vaulted either host with fire.  
So, under fiery cope together rushed  
Both battles main, with ruinous assault  
And inextinguishable rage. All heaven  
Resounded; and had earth been then, all earth

Had to her center shook. What wonder! when  
Millions of fierce encountering angels fought  
On either side, the least of whom could wield  
These elements, and arm him with the force  
Of all their regions.

4. Long time in even scale,  
The battle hung; till Satan, who that day  
Prodigious power had shown, and met in arms  
No equal, ranging through the dire attack  
Of fighting seraphim confused, at length,  
Saw where the sword of Michael smote, and felled  
Squadrons at once; with huge two-handed sway,  
Brandished aloft, the horrid edge came down  
Wide wasting; such destruction to withstand  
He hasted, and opposed the rocky orb  
Of tenfold adamant, his ample shield  
Of vast circumference. At his approach  
The great archangel from his warlike toil  
Surceased, and glad, as hoping here to end  
Intestine war in heaven, th' arch-foe subdued.
5. Now waved their fiery swords, and in the air  
Made horrid circles; two broad suns their shields  
Blazed opposite, while Expectation stood  
In horror; from each hand with speed retired,  
Where erst was thickest fight, the angelic throng,  
And left large fields, unsafe within the wind  
Of such commotion; such as, to set forth  
Great things by small, if, nature's concord broke,  
Among the constellations war were sprung,  
Two planets rushing from aspect malign  
Of fiercest opposition, in mid-sky  
Should combat, and their jarring spheres confound.

## LESSON LVIII.

## DESCRIPTION OF ROWAN. — CURRAN.

1. Gentlemen, if you still have any doubt as to the guilt or innocence of the defendant, give me leave to suggest to you what circumstances you ought to consider, in order to found your verdict. You should consider the character of the person accused; and in this your task is easy. I will venture to say there is not a man in this nation more known than the gentleman who is the subject of this prosecution; not only by the part he has taken in public concerns, and which he has taken in common with many, but still more so by that extraordinary sympathy for human affliction, which, I am sorry to think, he shares with so small a number.

2. There is not a day that you hear the cries of your starving manufacturers in your streets, that you do not, also, see the advocate of their sufferings; that you do not see his honest and manly figure, with uncovered head, soliciting for their relief, searching the frozen heart of charity for every string that can be touched by compassion, and urging the force of every argument and every motive, save that which his modesty suppresses, the authority of his own generous example.

3. Or, if you see him not there, you may trace his steps to the private abodes of disease, and famine, and despair, the messenger of Heaven, bringing with him food, and medicine, and consolation. Are these the materials of which you suppose anarchy and public rapine to be formed? Is this the man on whom to fasten the abominable charge of goading on a frantic populace to mutiny and bloodshed? Is this the man likely to apostatize from every principle that can bind him to the state, his birth, his property, his education, his character, and his children?

4. Let me tell you, gentlemen of the jury, if you agree with his prosecutors, in thinking that there ought to be a sacrifice of such a man, on such an occasion, and upon the credit of such evidence, you are to convict him; never did you, never can you give a sentence, consigning any man to public punishment, with less danger to his person or to his fame.

5. I will not relinquish the confidence that this day will be the period of my client's sufferings; and that, however mercilessly he has been hitherto pursued, your verdict will send him home to the arms of his family, and the wishes of his country. But if, (which Heaven forbid!) it hath still been unfortunately determined, that, because he has not bent to power and authority, because he would not bow down before the golden calf, and worship it, he is to be bound and cast into the furnace, I do trust in God, that there is a redeeming spirit in the Constitution, which will be seen to walk with the sufferer through the flames, and to preserve him unhurt by the conflagration!

---

## LESSON LIX.

### EXTRACT FROM A SPEECH OF MR. FOX.\*

1. Freedom, according to my conception of it, consists in the safe and sacred possession of a man's property, governed by laws defined and certain; with many personal privileges, natural, civil, and religious, which he cannot surrender without ruin to himself, and of which, to be deprived by any other power, is

---

\* Fox, (Charles James,) was born in January, 1749. In 1768, he became a member of parliament, and died in September, 1806. This speech, relating to the affairs of the British East-India Company, was delivered in parliament in 1783. A volume of nearly one thousand pages, of parliamentary speeches, has recently been compiled by Chauncey A. Goodrich, D. D., professor in Yale college, and published by Harper & Brothers. It is a work of great value, for those who desire to study models of forensic and parliamentary eloquence.



despotism. This bill, instead of subverting, is destined to establish these principles; instead of narrowing the basis of freedom, it tends to enlarge it; instead of suppressing, its object is to infuse and disseminate the spirit of liberty.

2. What is the most odious species of tyranny? Precisely that which this bill is meant to annihilate. That a handful of men, free themselves, should exercise the most base and abominable despotism over millions of their fellow-creatures; that innocence should be the victim of oppression; that industry should toil for rapine; that the harmless laborer should sweat, not for his own benefit, but for the luxury and rapacity of tyrannic depredation; in a word, that thirty millions of men, gifted by Providence with the ordinary endowments of humanity, should groan under a system of despotism, unmatched in all the histories of the world.

3. What is the end of all government? Certainly, the happiness of the governed. Others may hold different opinions; but this is mine, and I proclaim it. What then are we to think of a government, whose good fortune is supposed to spring from the calamities of its subjects, whose aggrandizement grows out of the miseries of mankind? This is the kind of government exercised under the East-India Company upon the natives of Hindoostan; and the subversion of that infamous government, is the main object of the bill in question.

---

## LESSON LX.

### EXTRACT FROM A SPEECH OF MR. MACKINTOSH.\*

1. Believing, as I do, that we are on the eve of a great struggle; that this is only the first battle between reason and power; that you have now in your hands, committed to your

---

\* Mackintosh, (James,) was born in Scotland, 1765, and died in 1832. He was a man of much learning, and an able advocate. This extract is the close of his speech

trust, the only remains of free discussion in Europe, now confined to this kingdom,—addressing you, therefore, as the guardians of the most important interests of mankind; convinced that the unfettered exercise of reason depends more on your present verdict, than on any other that was ever delivered by a jury, I cannot conclude, without bringing before you the sentiments and examples of our ancestors, in some of those awful and perilous situations by which Divine Providence has, in former ages, tried the virtue of the English nation. We are fallen upon times in which it behooves us to strengthen our spirits by the contemplation of great examples of constancy. Let us seek for them in the annals of our forefathers.

2. The reign of Queen Elizabeth<sup>b</sup> may be considered as the opening of the modern history of England, especially in its connection with the modern system of Europe, which began about that time to assume the form that it preserved till the French Revolution. It was a very memorable period, of which the maxims ought to be engraven on the head and heart of every Englishman.

3. Philip II.,<sup>c</sup> at the head of the greatest empire then in the world, was openly aiming at universal domination. To the most extensive and opulent dominions, the most numerous and well disciplined armies, the most renowned captains, the greatest revenue, he added, also, the most formidable power over opinion.

4. Elizabeth was among the first objects of his hostility. That wise and magnanimous princess, placed herself in the front of the battle for the liberties of Europe. Her only effectual ally was the spirit of her people, and her policy flowed

---

in behalf of Mr. Peltier, for a libel on Napoleon Bonaparte, and was delivered in the court of King's Bench in 1803.

<sup>a</sup> Elizabeth, (Queen,) see p. 28. <sup>b</sup> Philip II., king of Spain, and son of Charles V., was born in 1527.

from that magnanimous nature, which in the hour of peril, teaches better lessons than those of cold reason.

5. Her great heart inspired her with a higher and a nobler wisdom, which disdained to appeal to the low and sordid passions of her people, even for the protection of their low and sordid interests, because she knew, or rather she felt, that these are effeminate, creeping, cowardly, short-sighted passions, which shrink from conflict, even in defense of their own mean objects.

6. In a righteous cause, she roused those generous affections of her people, which alone teach boldness, constancy, and foresight, and which are, therefore, the only safe guardians of the lowest, as well as the highest interests of a nation. In her memorable address to her army, when the invasion of the kingdom was threatened by Spain, this woman of heroic spirit disdained to speak to them of their ease, and their commerce, and their wealth, and their safety.

7. No! she touched another chord. She spoke of their dignity as Englishmen, of "the foul scorn, that Parma<sup>a</sup> or Spain should dare to invade the borders of her realms." She breathed into them those grand and powerful sentiments which exalt vulgar men into heroes, which led them into the battle of their country, armed with holy and irresistible enthusiasm; which even cover with their shield, all the ignoble interests, that base calculation and cowardly selfishness tremble to hazard, but shrink from defending.

---

<sup>a</sup> Parma, a duchy in upper Italy.

## LESSON LXI

## URSA MAJOR.\* — WARE.

1. When the sons of God  
Sent forth that shout of joy, which rang through heaven,  
And echoed from the outer spheres that bound  
The illimitable universe, thy voice  
Joined the high chorus; from thy radiant orbs  
The glad cry sounded, swelling to his praise,  
Who thus had cast another sparkling gem,  
Little, but beautiful, amid the crowd  
Of splendors that enrich his firmament.
2. As thou art now, so wast thou then, the same.  
And beauty still are thine, — as clear, as bright,  
As when the Almighty Former sent thee forth,  
Beautiful offspring of his curious skill,  
To watch earth's northern beacon, and proclaim  
The eternal chorus of eternal love.
3. Ye glorious lamps of God, he may have quenched  
Your ancient flames, and bid eternal night  
Rest on your spheres; and yet no tidings reach  
This distant planet. Messengers still come,  
Laden with your far fire, and we may seem  
To see your lights still burning, while their blaze  
But hides the black wreck of extinguished realms,  
Where anarchy and darkness long have reigned.
4. Yet what is this, which to the astonished mind  
Seems measureless, and which the baffled thought

---

\* Ursa Major, (the great bear,) one of the northern constellations, which may be known by its seven stars forming the figure of a dipper.

Confounds? A span, a point, in those domains  
Which the keen eye can traverse. Seven stars  
Dwell in that brilliant cluster; and the sight  
Embraces all at once; yet each from each  
Recedes, as far as each of them from earth;  
And every star from every other burns  
No less remote. From the profound of heaven,  
Untraveled even in thought, keen, piercing rays  
Dart through the void, revealing to the sense  
Systems and worlds unnumbered.

5. Take the glass  
And search the skies. The opening skies pour down  
Upon your gaze thick showers of sparkling fire,—  
Stars, crowded, thronged, in regions so remote,  
That their swift beams — the swiftest things that be —  
Have traveled centuries on their flight to earth.  
Earth, sun, and nearer constellations, what  
Are ye, amid this infinite extent  
And multitude of God's most infinite works!

6. In other days,  
When death shall give the encumbered spirit wings,  
Its range shall be extended; it shall roam,  
Perchance, among those vast, mysterious spheres,  
Shall pass from orb to orb, and dwell in each,  
Familiar with its children,— learn their laws,  
And share their state, and study and adore  
The infinite varieties of bliss  
And beauty, by the hand of Power divine,  
Lavished on all its works.

7. Eternity  
Shall thus roll on with ever fresh delight;

No pause of pleasure or improvement; world  
On world still op'ning to th' instructed mind  
An unexhausted universe, and time  
But adding to its glories; while the soul,  
Advancing ever to the Source of light  
And all perfection, lives, adores, and reigns  
In cloudless knowledge, purity, and bliss.

---

## LESSON LXII.

## NATIONAL GLORY.—CLAY.

[Argumentative. See Rule 3, p. 168.]

1. We are asked, what have we gained by the war?<sup>a</sup> I have shown that we have lost nothing, either in rights, territory, or honor; nothing, for which we ought to have contended, according to the principles of the gentlemen on the other side, or according to our own. Have we gained nothing by the war? Let any man look at the degraded condition of this country before the war,—the scorn of the universe, the contempt of ourselves, and tell me if we have gained nothing by the war. What is our present situation? Respectability and character, abroad; security and confidence, at home. If we have not obtained, in the opinion of some, the full measure of retribution, our character and constitution are placed on a solid basis, never to be shaken.

2. The glory acquired by our gallant tars, by our Jacksons, and our Browns on the land, is that nothing? True we had our vicissitudes: there are humiliating events, which the patriot cannot review, without deep regret, but the great account, when it comes to be balanced, will be found vastly in our favor. Is there a man, who would obliterate from the proud pages of

---

<sup>a</sup> The war of 1812.

our history, the brilliant achievements of Jackson, Brown, and Scott, and the host of heroes on land and sea, whom I cannot enumerate? Is there a man, who could not desire a participation in the national glory, acquired by the war? Yes, national glory, which, however the expression may be condemned by some, must be cherished by every genuine patriot.

3. What do I mean by national glory? Glory such as Hull, Jackson, and Perry<sup>a</sup> have acquired. And are gentlemen insensible to their deeds, to the value of them in animating the country in the hour of peril hereafter? Did the battle of Thermopylæ<sup>b</sup> preserve Greece but once? While the Mississippi continues to bear the tributes of the Iron mountains, and the Alleghanies to her delta, and to the Gulf of Mexico, the eighth of January shall be remembered, and the glory of that day shall stimulate future patriots, and nerve the arms of unborn freemen, in driving the presumptuous invader from our country's soil.

4. Gentlemen may boast of their insensibility to feelings inspired by the contemplation of such events. But I would ask, does the recollection of Bunker's Hill, Saratoga, and Yorktown, afford no pleasure? Every act of noble sacrifice of the country, every instance of patriotic devotion to her cause, has its beneficial influence. A nation's character is the sum of its splendid deeds; they constitute one common patrimony, the country's inheritance. They awe foreign powers; they arouse and animate our own people. I love true glory. It is this sentiment which ought to be cherished; and, in spite of cavils, and sneers, and attempts to put it down, it will rise triumphant, and finally conduct this nation to that height, to which nature and nature's God have destined it.

---

<sup>a</sup> Perry, the hero who commanded the American fleet on Lake Erie, and, in a very severe engagement, took the British fleet, September 10, 1813. <sup>b</sup> Thermopylae, see p. 112.

## LESSON LXIII.

## DESCRIPTION OF A THUNDER-STORM.—IRVING.

[The reader may determine the character of the language in this piece, and tell how it should be read. See Rule 1, p. 153.]

1. It was the latter part of a calm, sultry day, that we floated gently with the tide between these stern mountains, the highlands<sup>b</sup> of the Hudson. There was that perfect quiet, which prevails over nature in the languor of summer heat; the turning of a plank, or the accidental falling of an oar on deck, was echoed from the mountain side, and reverberated along the shore; and if by chance the captain gave a shout of command, there were airy tongues that mocked it from every cliff.

2. I gazed about me in mute delight and wonder, at these scenes of nature's magnificence. To the left, the Dunderberg<sup>b</sup> reared its woody precipices, height over height, forest over forest, away into the deep, summer sky. To the right, strutted forth the bold promontory of Antony's Nose,<sup>c</sup> with a solitary eagle wheeling about it; while beyond, mountain succeeded to mountain, until they seemed to lock their arms together, and confine this mighty river in their embraces. There was a feeling of quiet luxury in gazing at the broad, green bosoms, here and there scooped out among the precipices; or at woodlands high in air, nodding over the edge of some beetling bluff, and their foliage all transparent in the yellow sunshine.

3. In the midst of my admiration, I remarked a pile of bright, anowy clouds, peering above the western heights. It was succeeded by another, and another, each seemingly pushing onward its predecessor, and towering, with dazzling

---

\* Highlands, mountains between which the Hudson river passes, below Newburgh, N. Y.   <sup>b</sup> Dunderberg, a high point of land, or mountain.   <sup>c</sup> Antony's Nose, a protuberance seen from the Hudson river, on the side of one of the mountains, facetiously said to resemble the human nose.



brilliancy, in the deep blue atmosphere; and now, muttering peals of thunder were faintly heard, rolling behind the mountains. The river, hitherto still and glassy, reflecting pictures of the sky and land, now showed a dark ripple at a distance, as the breeze came creeping up it. The fish-hawks wheeled and screamed, and sought their nests on the high, dry trees; the crows flew clamorously to the crevices of the rocks; and all nature seemed conscious of the approaching thunder-gust.

4. The clouds now rolled in volumes over the mountain-tops, — their summits still bright and snowy, but the lower parts of an inky blackness. The rain began to patter down, in broad and scattered drops; the wind freshened, and curled up the waves; at length it seemed as if the bellying clouds were torn open by the mountain-tops, and complete torrents of rain came rattling down. The lightning leaped from cloud to cloud, and streamed quivering against the rocks, splitting and rending the stoutest forest-trees. The thunder burst in tremendous explosions; the peals were echoed from mountain to mountain; they crashed upon Dunderberg, and rolled up the long defile of the highlands, each headland making a new echo, until old Bull-Hill seemed to bellow back the storm.

5. For a time, the scudding rack and mist, and the sheeted rain, almost hid the landscape from sight. There was a fearful gloom, illuminated still more fearfully by the streams of lightning which glittered among the rain-drops. Never had I beheld such an absolute warring of the elements; it seemed as if the storm was tearing and rending its way through the mountain defile, and had brought all the artillery of heaven into action.

## LESSON LXIV.

## THE RAINBOW.—CONRAD.

“What does the rainbow’s beauteous arch declare?  
That Justice still cries *striks*, and Mercy, *spare*.”

1. All nature lay in sleep; no zephyrs stirred  
Its sweet repose. The trees were motionless;  
E’en the fair flow’ret hung its beauteous head,  
And gently closed its varied-colored leaves.  
The waters, like a mighty mirror, lay  
Extended wide; scarcely a ruffle stirred  
Their glossy surface; and the sun’s bright ray  
Pierced their transparent bosom, clear and bright.
2. The scene was changed; the elements awoke,  
Grown strong by their late slumber, and burst forth  
In all the wildness of their common nature.  
The winds spread forth their pinions, and rushed on,  
Laying fair nature’s gifts in sadness low.  
The slender saplings bowed their graceful heads,  
And yielded to the blast. The giant oak,  
The pride of this our land, emblem of strength,  
Of grandeur, and of might, low, blighted lay,  
Remnant of what it once had been.
3. The heavens rolled sternly on, in frowning forms,  
Throwing their darkened shadows far below,  
Upon the groaning and deep-heaving earth.  
The sea roused up, and lashed with whitening foam  
The rocky shores, reflecting far and wide  
The lightning’s vivid flash; while here and there,  
The hills and vales sent back, in echoes wild,

The thunder's roar. The heavens poured streaming down,  
In torrents wild, their waters o'er the earth.

4. The storm had past. All nature shone  
In bright, redoubled splendor. Earth, air, and ocean,  
Refreshed by heaven's delightful showers, breathed forth  
His wisdom, strength, and love, in sweetest strains;  
The bird sung sweetly from the chestnut's bough,  
Sparkling with dewy gems, and the sweet flow'ret  
Breathed its rich perfume on the air around.  
The heavens spread forth their canopy of blue,  
And the bright sun cast forth its healing rays,  
O'er hill, and plain, and sea.

5. But above all,  
Surpassing all, in splendor and in grace,  
The Bow of God, the emblem of his love,  
Stretched o'er the blue, ethereal dome of heaven,  
Its streaks of varied light; in modesty,  
In beauty, in rich magnificence, it lay,  
Bright emblem of that glorious, matchless love  
To us, poor sinful mortals of the dust,  
Which none but God can tell, none but God give.

---

### LESSON LXV.

#### SUPPOSED SPEECH OF JOHN ADAMS IN FAVOR OF THE DECLARATION OF INDEPENDENCE. — WEBSTER.

1. It is true, indeed, that in the beginning we aimed not at independence. But there's a divinity which shapes our ends. The injustice of England has driven us to arms; and, blinded to her own interest, for our good, she has obstinately persisted, till independence is now within our grasp. We have but to

reach forth to it, and it is ours. Why then, should we defer the declaration? Is any man so weak, as now to hope for a reconciliation with England? Do we mean to submit to the measures of parliament,—Boston port-bill and all? I know we do not mean to submit. We never shall submit.

2. The war, then, must go on. We must fight it through. And if the war must go on, why put off longer the declaration of independence? That measure will strengthen us. It will give us character abroad. The nations will then treat with us, which they never can do, while we acknowledge ourselves subjects in arms against our sovereign. Nay, I maintain that England herself, will sooner treat for peace with us, on the footing of independence, than consent, by repealing her acts, to acknowledge that her whole conduct toward us, has been a course of injustice and oppression.

3. Sir, the declaration will inspire the people with increased courage. Instead of a long and bloody war for restoration of privileges, for redress of grievances, for chartered immunities held under a British king,—set before them the glorious object of entire independence, and it will breathe into them anew the breath of life.

4. Read this declaration at the head of the army; every sword will be drawn from its scabbard, and the solemn vow uttered to maintain it, or perish on the bed of honor. Publish it from the pulpit; religion will approve it, and the love of religious liberty will cling round it, resolved to stand with it, or fall with it.

5. Send it to the public halls; proclaim it there; let them hear it, who heard the first roar of the enemy's cannon; let them see it, who saw their brothers and their sons fall on the field of Bunker Hill,\* and in the streets of Lexington and Concord,—and the very walls will cry out in its support.

---

\* Bunker Hill, Lexington, and Concord, places in Massachusetts, where fighting had already commenced.

6. Sir, before God, I believe the hour is come. My judgment approves this measure, and my whole heart is in it. All that I have, and all that I am, and all that I hope, in this life, I am now ready here to stake upon it; and I leave off as I began, that live or die, survive or perish, I am for the declaration. It is my living sentiment, and, by the blessing of God, it shall be my dying sentiment;—*independence now, and independence forever.*

---

## LESSON LXVI.

### ELOQUENCE.—CASS.

1. What country ever offered a nobler theater for the display of eloquence than our own! From the primary assemblies of the people, where power is conferred, and may be retained, to the national legislature, where its highest attributes are deposited and exercised, all feel and acknowledge its influence.

2. The master spirits of our father-land, they who guided the councils of England in her career of prosperity and glory, whose eloquence was the admiration of their contemporaries, as it will be of posterity, were deeply imbued with classical learning. They drank at the fountain and not at the stream, and they led captive the public opinion of the empire, and asserted their dominion in the senate, and the cabinet.

3. Nor have we been wanting in contribution to the general stock of eloquence. In our legislative assemblies, at the bar, and in the pulpit, many examples are before us, not less cheering in the rewards they offer, than in the renown which follows them. And, if our lamps are lighted at the altar of ancient and modern learning, we may hope that a sacred fire will be kept burning, to shed its influence upon our institutions, and the duration of the Republic.

4. But after all, habits of mental and moral discipline, are the first great objects in any system of instruction, public or private. The value of education depends far less upon varied and extensive acquirements, than upon the cultivation of just powers of thought, and the general regulation of the faculties of the understanding. That it is not the amount of knowledge, but the capacity to apply it, which promises success and usefulness in life, is a truth, that cannot be too often inculcated by instructors, and recollected by pupils.

5. If youth are taught how to think, they will soon learn what to think. Exercise is not more necessary to a healthful state of the body, than is the employment of the various faculties of the mind to mental efficiency. The practical sciences are as barren of useful products as the speculative, where facts only, are the objects of knowledge unless the understanding is habituated to a continued process of examination and reflection.

6. No precocity of intellect, no promise of genius, no extent of knowledge, can be weighed in the scale with those acquisitions. But he, who has been the object of such sedulous attention, and the subject of such a course of instruction, may enter upon the great duties of life, with every prospect of an honorable and a useful career. His armor is girded on for battle. However difficult the conjuncture in which he may be called on to act, he is prepared for whatever may betide him.

---

## LESSON LXVII.

### VALUE OF TIME.—MRS. SIGOURNEY.

1. As nothing truly valuable can be obtained without industry, so there can be no persevering industry, without a sense of the value of time. Youth would be too happy, might they add to their own beauty and felicity, the wisdom of ripper years.

Were it possible for them to realize the worth of time, as life's receding hours will reveal it, how rapidly would they press on toward perfection. It is too often the case, that the period allotted to education, is but imperfectly appreciated, till it approaches its close, or has actually departed.

2. Then, its recollections are mingled with regret or repentance; for experience is more frequently the fruit of our own mistakes and losses, than the result of the admonitions and counsels of others. Suffer me then, with the urgency of true friendship, to impress on you the importance of a just estimation of time.

3. Consider how much is to be performed, attained, and conquered, ere you are fitted to discharge the duties which the sphere of woman comprehends. Think of the brevity of life. The most aged have compared it to a span in compass,—and, to a shuttle in flight. Compute its bearings upon the bliss or woe of eternity, and remember, if misspent, it can never be recalled.

4. Other errors admit of reformation. Lost wealth may be regained by a course of industry; the wreck of health, repaired by temperance; forgotten knowledge, restored by study; alienated friendship, soothed by forgiveness; and even forfeited reputation, won back by penitence and virtue.

5. But who, ever again looked on his vanished hours; recalled his slighted years and stamped them with wisdom; or effaced from Heaven's record, the fearful blot of a wasted life? Figure to yourself the loss that the year would sustain, were the spring taken away:—such a loss do they sustain who trifle in youth. Let none, therefore, forget to value above all other possessions,—*time*, which may be so improved as to purchase the bliss of eternity.

## LESSON LXVIII.

## ENERGY OF CHARACTER.—WISER.

[See Rule 3, p. 59.]

1. "It is impossible!" said one of Napoleon's staff-officers, in reply to his great commander's description of a plan for some daring enterprise. "IMPOSSIBLE!" cried the emperor, with indignation frowning on his brow, "*Impossible* is the adjective of fools!"

2. This may be an apocryphal anecdote of the imperial conqueror; but it is, at least, characteristic. Every young man who hopes to stand triumphant at the goal of life, must possess a measure of this energy, proportionate to the exigencies of his condition.

3. Energy is force of character,—inward power. It imparts such a concentration of the will, upon the realization of an idea, as enables the individual to march unawed over the most gigantic barriers, or to crush every opposing force that stands in the way of its triumph. Energy knows of nothing but success; it never yields its purpose.

4. Longfellow's "Excelsior" is a beautiful embodiment of the idea of energy. Its hero is a young man seeking genuine excellence; proving himself superior to the love of ease, the blandishments of passion, and the sternest outward difficulties. You behold him ascending the rugged steep of the upper Alps, at the dangerous hour of twilight. In his hand he bears a banner, whose strange device, "Excelsior," is the visible expression of his noble purpose, to attain the height of human excellence.

5. His brow is sad, his eyes are gleaming with the light of lofty thought, his step is firm and elastic; while his deep, earnest cry, "*Excelsior!*" rings with startling effect among the



surrounding crags and glaciers. Ease, in the form of an enchanting cottage, with its cheerful fireside, invites him to relax his effort. Danger frowns upon him from the brow of the awful avalanche, and from the "pine-tree's withered branch." Caution, in the person of an aged Alpine peasant, shouts in his ear and bids him beware; while Love, in the form of a gentle maiden, with heaving breast and bewitching voice, woos him to her quiet bowers.

6. But vain are the seductions of love, the voice of fear, or the aspects of danger. Regardless of each and of all, animated by his sublime aims, intent on success, he only grasps his mysterious banner more firmly, and bounds with swifter step along the dangerous steep. Through falling snows, along unseen paths, amid intense darkness, beside the most horrible chasms, he pursues his way, cheering his spirit, and startling the ear of night, with his battle-cry, "EXCELSIOR!"

7. Thus, you see, that energy is the soul of every great enterprise, while enervation, only enfeebles the spirit, and dooms the man to obscurity and ill-success. Should any young man desire a confirmation of these ideas, let him carefully study the history of every man who has written his name on the walls of the Temple of Fame. Let him view such minds in their progress toward greatness. He will see them rising, step by step, in the face of stubborn difficulties which gave way before them, only because their courage would not be daunted, nor their energy wearied. He will find no exception in the history of mankind.

8. Supine, powerless souls have always fainted before hostile circumstances, and sunk beneath their opportunities; while men of power have wrestled, with sublime vigor, against all opposing men and things, and succeeded in their noble efforts, because *they would not be defeated.*

## LESSON LXIX.

## THE THREE BLACK CROWS.—BYRON.

[See Personation, p. 200, and Rhetorical Dialogue, p. 204.]

1. Two honest tradesmen meeting in the Strand,  
One took the other briskly by the hand:—  
“Hark ye,” said he, “’tis an odd story this,  
About the crows!”—“I don’t know what it is,”  
Replied his friend.
2. “No! I’m surprised at that;  
Where I come from, it is the common chat.  
But you shall hear, — an odd affair indeed! —  
And that it happened, they are all agreed.  
Not to detain you from a thing so strange, —  
A gentleman, that lives not far from ’Change,  
This week, in short, (as all the alley knows,)  
Took physic, and has thrown up three black crows.”
3. “Impossible!” — “Nay, but it’s really true;  
I had it from good hands, and so may you.”  
“From whose, I pray?” So, having named the man,  
Straight to inquire, his curious comrade ran.  
“Sir, did you tell?” — relating the affair:  
“Yes, sir, I did; and, if it’s worth your care,  
Ask Mr. Such-a-one; he told it me; —  
But, by-the-by, ’t was two black crows, not three.”  
Resolved to trace so wondrous an event,  
Whip to the third, the virtuoso went.
4. “Sir,” — and so forth, — “Why, yes, the thing is fact,  
Though in regard to number, not exact;  
It was not two black crows, — ’t was only one; —

The truth of that you may depend upon :  
The gentleman himself told me the case."

5. "Where may I find him?"—"Why,—in such a place."

Away he goes, and having found him out,—

"Sir, be so good as to resolve a doubt."

Then to his last informant he referred,

And begged to know if true, what he had heard.

"Did you, sir, throw up a black crow?"—"Not I!"

6. "Bless me! how people propagate a lie!

Black crows have been thrown up, three, two, and one,

And here I find, at last, all comes to none!

Did you say nothing of a crow at all?"

"Crow?—crow?—perhaps I might, now I recall

The matter over."—"And pray, sir, what was't?"

"Why, I was horrid sick, and, at the last,

I did throw up, (and told my neighbor so)

Something that was as black, sir, as a crow."

---

## LESSON LXX.

OLD FICKLE AND TRISTRAM FICKLE. — ALLINGHAM.

*Old Fickle.* What reputation, what honor, what profit, can accrue to you, from such conduct as yours? One moment, you tell me you are going to become the greatest musician in the world, and straight you fill my house with fiddlers.

*Tristram.* I am clear out of that scrape now, sir.

*Old F.* Then, from a fiddler, you are metamorphosed into a philosopher; and, for the noise of drums, trumpets, and hautboys, you substitute a vile jargon, more unintelligible than was ever heard at the tower of Babel.

*Tri.* You are right, sir. I have found out that philosophy is folly; so I have cut the philosophers, of all sects, from Plato<sup>a</sup> and Aristotle,<sup>b</sup> down to the puzzlers of modern date.

*Old F.* How much had I to pay the cooper, the other day, for barreling you up in a large tub, when you resolved to live like Diogenes!<sup>c</sup>

*Tri.* You should not have paid him any thing, sir, for the tub would not hold. You see the contents are run out.

*Old F.* No jesting, sir; this is no laughing matter. Your follies have tired me out. I verily believe you have taken the whole round of arts and sciences in a month, and have been of fifty different minds in half an hour.

*Tri.* And, by that, shown the versatility of my genius.

*Old F.* Don't tell me of versatility, sir. Let me see a little steadiness. You have never yet been constant to any thing, but extravagance.

*Tri.* Yes, sir, one thing more.

*Old F.* What is that, sir?

*Tri.* Affection for you. However my head may have wandered, my heart has always been constantly attached to the kindest of parents; and, from this moment, I am resolved to lay my follies aside, and pursue that line of conduct which will be most pleasing to the best of fathers and of friends.

*Old F.* Well said, my boy! well said! You make me happy indeed. [Patting him on the shoulder.] Now then, my dear Tristram, let me know what you really mean to do.

*Tri.* To study the law —

*Old F.* The law!

*Tri.* I am most resolutely bent on following that profession.

*Old F.* No!

---

<sup>a</sup> Plato, see p. 131. <sup>b</sup> Aristotle, see p. 66. <sup>c</sup> Diogenes was born at Sinope, a city of Pontus, 413, B. C. He ordered a cell to be made for himself, but as it was not done speedily, he lodged himself in a tub.

*Tri.* Absolutely and irrevocably fixed.

*Old F.* Better and better; I am overjoyed. Why, 'tis the very thing I wished. Now I am happy. [*Tristram makes gestures, as if speaking.*] See how his mind is engaged!

*Tri.* Gentlemen of the jury:

*Old F.* Why, Tristram —

*Tri.* This is a cause —

*Old F.* Oh, my dear boy! I forgive you all your tricks. I see something about you now, that I can depend on.

[*Tristram continues making gestures.*]

*Tri.* I am for the plaintiff in this cause —

*Old F.* Bravo! bravo! excellent boy! I'll go and order your books directly.

*Tri.* 'Tis done, sir.

*Old F.* What! already?

*Tri.* I ordered twelve square feet of books, when I first thought of embracing the arduous profession of the law.

*Old F.* What! do you mean to read by the foot?

*Tri.* By the foot, sir,— that is the only way to become a solid lawyer.

*Old F.* Twelve square feet of learning! Well —

*Tri.* I have likewise sent for a barber —

*Old F.* A barber! What! is he to teach you to shave close?

*Tri.* He is to shave one-half of my head, sir.

*Old F.* You will excuse me, if I cannot perfectly understand what that has to do with the study of the law.

*Tri.* Did you never hear of Demosthenes,\* sir, the Athenian orator? He had half his head shaved, and locked himself up in a coal-cellar.

*Old F.* Ah! he was perfectly right to lock himself up, after having undergone such an operation as that. He certainly would have made rather an odd figure abroad.

---

\* Demosthenes, see p. 65.

*Tri.* I think I see him now, awaking the dormant patriotism of his countrymen — lightning in his eye, and thunder in his voice — he pours forth a torrent of eloquence, resistless in its force — the throne of Philip trembles while he speaks, — he denounces, and indignation fills the bosom of his hearers, — he exposes the impending danger, and every one sees impending ruin, — he threatens the tyrant, they grasp their swords, — he calls for vengeance, their thirsty weapons glitter in the air, and thousands reverberate the cry. One soul animates a nation, and that soul is the soul of the orator.

*Old F.* Oh! what a figure he'll make in the King's Bench! But come, I will tell you now what my plan is, and then you will see how happily this determination of yours will further it. You have [*Tristram makes extravagant gestures, as if speaking.*] often heard me speak of my friend Briefwit, the barrister —

*Tri.* Who is against me in this cause —

*Old F.* He is a most learned lawyer —

*Tri.* But, as I have justice on my side —

*Old F.* Zounds! he does n't hear a word I say! Why, Tristram!

*Tri.* I beg your pardon, sir; I was prosecuting my studies.

*Old F.* Now attend —

*Tri.* As my learned friend observes, — go on, sir, I am all attention.

*Old F.* Well, — my friend, the counselor —

*Tri.* Say learned friend, if you please, sir. We gentlemen of the law always —

*Old F.* Well, well, my learned friend —

*Tri.* A black patch! —

*Old F.* Will you listen, and be silent?

*Tri.* I am as mute as a judge.

*Old F.* My friend, I say, has a ward, who is very handsome,

and who has a very handsome fortune. She would make you a charming wife.

*Tri.* This is an action —

*Old F.* Now, I have hitherto been afraid to introduce you to my friend, the barrister, because I thought your lightness, and his gravity —

*Tri.* Might be plaintiff and defendant.

*Old F.* But now you are grown serious and steady, and have resolved to pursue his profession, I will shortly bring you together; you will obtain his good opinion, and all the rest follows, of course.

*Tri.* A verdict in my favor.

*Old F.* You marry, and sit down happy for life.

*Tri.* In the King's Bench.

*Old F.* Bravo — ha, ha, ha! But now, run to your study, run to your study, my dear Tristram, and I'll go and call upon the counselor.

*Tri.* I remove by *habeas corpus*.

*Old F.* Pray have the goodness to make haste, then.

[Hurrying him off.]

*Tri.* Gentlemen of the jury, this is a cause — [Exit.]

*Old F.* The inimitable boy! I am now the happiest father living. What genius he has! He'll be lord chancellor one day or other, I'll dare be sworn, — I am sure he has talents! Oh, how I long to see him at the bar.

## LESSON LXXI.

## THE GREEK AND THE TURKMAN.—CROLY.

[The pupil may give special attention to the transitions of voice necessary to the appropriate reading of this piece. See Transition, p. 196.]

1. The Turkman lay beside the river;  
The wind played loose through bow and quiver;  
The charger on the bank fed free;  
The shield hung glittering from the tree;  
The trumpet, shawm, and atabal,  
Were hid from dew by cloak and pall;  
For long and weary was the way  
The hordes had marched that burning day.
2. Above them, on the sky of June,  
Broad as a buckler, glowed the moon,  
Flooding with glory vale and hill.  
In silver sprang the mountain rill;  
The weeping shrub in silver bent;  
A pile of silver stood the tent:  
All soundless, sweet tranquillity;  
All beauty, — hill, and tent, and tree.
3. There came a sound — 't was like the gush  
When night-winds shake the rose's bush;  
There came a sound — 't was like the flow  
Of rivers swelled with melting snow;  
There came a sound — 't was like the tread  
Of wolves along the valley's bed;  
There came a sound — 't was like the roar  
Of ocean on its winter shore.
4. "Death to the Turk!" uprose the yell;  
On rolled the charge — a thunder peal:



The Tartan arrows fell like rain;  
They clanked on helm, on mail, on chain;  
In blood, in hate, in death, were twined  
Savage and Greek, mad, bleeding, blind;  
And still on flank, on front, and rear,  
Raged, Constantine, thy thirstiest spear!

5. Brassy and pale, a type of doom,  
Labored the moon, through deep'ning gloom;  
Down plunged her orb,—'t was pitchy night:  
Now Turkman, turn thy reins for flight!  
On rushed their thousands through the dark;  
But in their camp a ruddy spark,  
Like an uncertain meteor, reeled:  
Thy hand, brave king, that firebrand wheeled!

6. Wild burst the burning element  
O'er man and courser, flag and tent;  
And through the blaze the Greeks outsprang,  
Like tigers,— bloody, foot and fang,  
With dagger's stab, and falchion's sweep,  
Delving the stunned and staggering heap,  
Till lay the slave by chief and khan,  
And all was gore that once was man.

7. There's wailing on the Euxine shore, —  
Her chivalry shall ride no more!  
There's wailing on thy hills, Altai,  
For chiefs — the Grecian vultures prey!  
But Bosphorus, thy silver wave  
Hears shouts for the returning brave, —  
The bravest of her kingly line,  
For there comes glorious Constantine!

## LESSON LXXII.

## THE MUSIC OF THE SPHERES.\*—C. P. CRANCH.

1. And is the harmony of heaven gone?  
Hath it all died away, ere human ears  
Caught the faint, closing hymn, far-off and lone,—  
The music of the spheres?
2. Have the stars hushed that glorious song of old,  
When the night shrunk to the far occident,  
And morning gushed in streaks of burning gold  
Up the gray firmament?
3. Yon orbs that watch so fixedly above,  
Yon planets claiming with our own their birth,  
Are they all mute as through the abyss they move,  
Like our dim, silent earth?
4. And hath the sky, the deep, mysterious sky,  
No voices from amid yon circling throng?  
Are there no thundering echoes where the high  
Procession rolls along?
5. Hath heaven rare changing tints, and doth it glow  
Full of high eloquence and poetry,  
And all that makes the love of beauty grow,  
And yet no harmony?
6. No music there, where music's font hath been,—  
No sweet sounds, swelling dreamily and long,  
When night and silence listen to drink in  
The choral streams of song?

---

\*It was believed by Pythagoras, a Grecian philosopher, that the motion of the heavenly bodies produced a music imperceptible by the ears of mortals; hence the origin of this phrase.

surrounding crags and glaciers. Ease, in the form of an enchanting cottage, with its cheerful fireside, invites him to relax his effort. Danger frowns upon him from the brow of the awful avalanche, and from the "pine-tree's withered branch." Caution, in the person of an aged Alpine peasant, shouts in his ear and bids him beware; while Love, in the form of a gentle maiden, with heaving breast and bewitching voice, woos him to her quiet bowers.

6. But vain are the seductions of love, the voice of fear, or the aspects of danger. Regardless of each and of all, animated by his sublime aims, intent on success, he only grasps his mysterious banner more firmly, and bounds with swifter step along the dangerous steep. Through falling snows, along unseen paths, amid intense darkness, beside the most horrible chasms, he pursues his way, cheering his spirit, and startling the ear of night, with his battle-cry, "EXCELSIOR!"

7. Thus, you see, that energy is the soul of every great enterprise, while enervation, only enfeebles the spirit, and dooms the man to obscurity and ill-success. Should any young man desire a confirmation of these ideas, let him carefully study the history of every man who has written his name on the walls of the Temple of Fame. Let him view such minds in their progress toward greatness. He will see them rising, step by step, in the face of stubborn difficulties which gave way before them, only because their courage would not be daunted, nor their energy wearied. He will find no exception in the history of mankind.

8. Supine, powerless souls have always fainted before hostile circumstances, and sunk beneath their opportunities; while men of power have wrestled, with sublime vigor, against all opposing men and things, and succeeded in their noble efforts, because *they would not be defeated.*

## LESSON LXIX.

## THE THREE BLACK CROWS. — BYRON.

[See Personation, p. 200, and Rhetorical Dialogue, p. 204.]

1. Two honest tradesmen meeting in the Strand,  
One took the other briskly by the hand:—  
“Hark ye,” said he, “’tis an odd story this,  
About the crows!”—“I don’t know what it is,”  
Replied his friend.
2. “No! I’m surprised at that;  
Where I come from, it is the common chat.  
But you shall hear, — an odd affair indeed! —  
And that it happened, they are all agreed.  
Not to detain you from a thing so strange, —  
A gentleman, that lives not far from ’Change,  
This week, in short, (as all the alley knows,)  
Took physic, and has thrown up three black crows.”
3. “Impossible!”—“Nay, but it’s really true;  
I had it from good hands, and so may you.”  
“From whose, I pray?” So, having named the man,  
Straight to inquire, his curious comrade ran.  
“Sir, did you tell?”—relating the affair:  
“Yes, sir, I did; and, if it’s worth your care,  
Ask Mr. Such-a-one; he told it me; —  
But, by-the-by, ’twas two black crows, not three.”  
Resolved to trace so wondrous an event,  
Whip to the third, the virtuoso went.
4. “Sir,”— and so forth,— “Why, yes, the thing is fact,  
Though in regard to number, not exact;  
It was not two black crows,—’t was only one;—

6. We think we may claim to have inherited physical and intellectual vigor, courage, invention, and enterprise; and the systems of education prevailing among us, open to all, the stores of human science and art. The old world and the past were allotted by Providence to the pupilage of mankind. The new world and the future, seem to have been appointed for the maturity of mankind, with the development of self-government, operating in obedience to reason and judgment.

7. We may, then, reasonably hope for greatness, felicity, and renown, excelling any, hitherto attained by any nation, if, standing firmly on the continent, we lose not our grasp on either ocean. Whether a destiny so magnificent would be only partially defeated, or whether it would be altogether lost by a relaxation of the grasp, surpasses our wisdom to determine, and happily it is not important to be determined. It is enough, if we agree that expectations so grand, yet so reasonable and so just, ought not in any degree to be disappointed. And now it seems to me, that the perpetual unity of the empire hangs on the decision of this day and this hour.

8. California is already a state, a complete and fully appointed state. She never again can be less than that. She never again can be a province or a colony; nor can she be made to shrink or shrivel into the proportions of a federal dependent territory. California, then, henceforth and forever, must be, what she is now, a state.

9. The question whether she shall be one of the United States of America, has depended on her and on us. Her election has been made. Our consent alone remains suspended; and that consent must be pronounced now or never.

## LESSON LXXIV.

## COMPARATIVE SMALLNESS OF THE EARTH.—CHALMERS.

[The reader may note the emphatic words in this piece, and tell whether they are made so by absolute or antithetic emphasis. See pages 53 and 64.]

1. Though this earth and these heavens were to disappear, there are other worlds which roll afar; the light of other suns, shines upon them; and the sky which mantles them, is garished with other stars. Is it presumption to say, that the moral world extends to these distant and unknown regions? that the charities of home and of neighborhood flourish there? that the praises of God are there lifted up, and his goodness rejoiced in? that piety has its temples and its offerings? and that the richness of the divine attribute, is there felt and admired by intelligent worshippers?

2. And what is this world in the immensity which teems with them? and what are they who occupy it? The universe at large, would suffer as little in its splendor and variety by the destruction of our planet, as the verdure and sublime magnitude of a forest, would suffer by the fall of a single leaf. The leaf quivers on the branch which supports it. It lies at the mercy of the slightest accident. A breath of wind tears it from its stem, and it lights on the stream of water which passes underneath. In a moment of time, the life which we know by the microscope it teems with, is extinguished; and, an occurrence so insignificant in the eye of man, and on the scale of his observation, carries in it, to the myriads which people this little leaf, an event as terrible and as decisive as the destruction of a world.

3. Now, on the grand scale of the universe, we, the occupiers of this little ball, which performs its little round among the suns of the systems that astronomy has unfolded, we may

feel the same littleness, and the same insecurity. We differ from the leaf, only in this circumstance, that it would require the operation of greater elements to destroy us. But these elements exist. The fire which rages within, may lift its devouring energy to the surface of our planet, and transform it into one wide and wasting volcano.

4. The sudden formation of elastic matter in the bowels of the earth,—and it lies within the agency of known substances to accomplish this,—may explode it into fragments. The exhalation of noxious air from below, may impart a virulence to the air that is around us; it may affect the delicate proportion of its ingredients; and the whole of animated nature may wither and die under the malignity of a tainted atmosphere. A blazing comet may cross this fated planet in its orbit, and realize to it all the terrors which superstition has conceived of it.

5. These are changes which may happen in a single instant of time, and against which nothing known in the present system of things, provides us with any security. They might not annihilate the earth, but they would unpeople it; and we, who tread its surface with such firm and assured footsteps, are at the mercy of devouring elements, which, if let loose upon us by the hand of the Almighty, would spread solitude and silence, and death, over the dominions of the world.

6. Now, it is this littleness, and this insecurity, which make the protection of the Almighty so dear to us, and which bring, with such emphasis, to every pious bosom, the holy lessons of humility and gratitude. The God who sitteth above, and who presides in high authority over all worlds, is mindful of man; and, though at this moment his energy is felt in the remotest provinces of creation, we may feel the same security in his providence, as if we were the objects of his undivided care.

## LESSON LXXV.

## MIND THE GLORY OF MAN.—WISD.

1. The mind is the glory of man. No possession is so productive of real influence as a highly cultivated intellect. Wealth, birth, and official station, may, and do secure to their possessors an external, superficial courtesy; but they never did, and they never can, command the reverence of the heart. It is only to the man of large and noble soul, to him who blends a cultivated mind with an upright heart, that men yield the tribute of deep and genuine respect.

2. But why do so few young men of early promise, whose hopes, purposes and resolves, were as radiant as the colors of the rainbow, fail to distinguish themselves? The answer is obvious; they are not willing to devote themselves to that toilsome culture which is the price of great success. Whatever aptitude for particular pursuits nature may donate to her favorite children, she conducts none but the laborious and the studious to distinction.

3. Great men have ever been men of thought, as well as men of action. As the magnificent river, rolling in the pride of its mighty waters, owes its greatness to the hidden springs of the mountain nook, so does the wide-sweeping influence of distinguished men, date its origin from hours of privacy, resolutely employed in efforts after self-development. The invisible spring of self-culture, is the source of every great achievement.

4. Away, then, young man, with all dreams of superiority, unless you are determined to dig after knowledge, as men search for concealed gold. Remember, that every man has in himself, the seminal principle of great excellence, and he may develop it by cultivation, if he will TRY. Perhaps you are what the world calls *poor*. What of that? Most of the men whose names are as household words, were, also, the children



of poverty. Captain Cook, the circumnavigator of the globe, was born in a mud hut, and started in life as a cabin-boy.

5. Lord Eldon, who sat on the woolsack in the British parliament for nearly half a century, was the son of a coal-merchant. Franklin, the philosopher, diplomatist, and statesman, was but a poor printer's boy, whose highest luxury, at one time, was only a penny roll, eaten in the streets of Philadelphia. Ferguson, the profound philosopher, was the son of a half-starved weaver. Johnson,\* Goldsmith, Coleridge, and multitudes of others of high distinction, knew the pressure of limited circumstances, and have demonstrated, that poverty, even, is no insuperable obstacle to success.

6. Up then, young man, and gird yourself for the work of self-cultivation. Set a high price on your leisure moments. They are sands of precious gold. Properly expended, they will procure for you a stock of great thoughts — thoughts that will fill, stir, and invigorate, and expand the soul. Seize, also, on the unparalleled aids furnished by steam and type, in this unequalled age.

7. The great thoughts of great men, are now to be procured at prices almost nominal. You can, therefore, easily collect a library of choice, standard works. But above all, learn to reflect, even more than you read. Without thought, books are the sepulcher of the soul,—they only immure it. Let thought and reading go hand in hand, and the intellect will rapidly increase in strength and gifts. Its possessor will rise in character, in power, and in positive influence.

---

\* Johnson, (Samuel, LL. D.,) one of the most distinguished English writers of the eighteenth century.

## LESSON LXXVI.

KING EDWARD,<sup>a</sup> WARWICK,<sup>b</sup> AND SUFFOLK.—FRANKLIN.*Edward.* Good Suffolk, for awhile

I would be private; therefore, wait without;

Let me have no intruders; above all,

Keep Warwick from my sight. [Exit Suffolk. Enter Warwick.]

*Warwick.* Behold him here;

No welcome guest, it seems, unless I ask

My lord of Suffolk's leave: there was a time

When Warwick wanted not his aid to gain

Admission here.

*Ed.* There was a time, perhaps,

When Warwick more desired, and more deserved it.

*War.* Never! I've been a foolish, faithful slave:

All my best years, the morning of my life,

Have been devoted to your service. What

Are now the fruits? Disgrace and infamy;

My spotless name, which never yet the breath

Of calumny had tainted, made the mock

For foreign fools to carp at: but 't is fit,

Who trust in princes, should be thus rewarded.

*Ed.* I thought, my lord, I had full well repaid

Your services with honors, wealth, and power

Unlimited: thy all-directing hand

Guided in secret every latent wheel

Of government, and moved the whole machine:

Warwick was all in all, and powerless Edward

Stood like a cipher in the great account.

*War.* Who gave that cipher worth, and seated thee  
On England's throne? Thy undistinguished name

---

<sup>a</sup> Edward IV., king of England, born in 1441. <sup>b</sup> Warwick, see p. 152.

The Tartan arrows fell like rain;  
They clanked on helm, on mail, on chain;  
In blood, in hate, in death, were twined  
Savage and Greek, mad, bleeding, blind;  
And still on flank, on front, and rear,  
Raged, Constantine, thy thirsti'st spear!

5. Brassy and pale, a type of doom,  
Labored the moon, through deep'ning gloom;  
Down plunged her orb,—'t was pitchy night:  
Now Turkman, turn thy reins for flight!  
On rushed their thousands through the dark;  
But in their camp a ruddy spark,  
Like an uncertain meteor, reeled:  
Thy hand, brave king, that firebrand wheeled!

6. Wild burst the burning element  
O'er man and courser, flag and tent;  
And through the blaze the Greeks outsprang,  
Like tigers,— bloody, foot and fang,  
With dagger's stab, and falchion's sweep,  
Delving the stunned and staggering heap,  
Till lay the slave by chief and khan,  
And all was gore that once was man.

7. There's wailing on the Euxine shore, —  
Her chivalry shall ride no more!  
There's wailing on thy hills, Altai,  
For chiefs — the Grecian vultures prey!  
But Bosphorus, thy silver wave  
Hears shouts for the returning brave, —  
The bravest of her kingly line,  
For there comes glorious Constantine!

## LESSON LXXII.

## THE MUSIC OF THE SPHERES.\*—C. P. CRANCH.

1. And is the harmony of heaven gone?  
Hath it all died away, ere human ears  
Caught the faint, closing hymn, far-off and lone,—  
The music of the spheres?
2. Have the stars hushed that glorious song of old,  
When the night shrunk to the far occident,  
And morning gushed in streaks of burning gold  
Up the gray firmament?
3. Yon orbs that watch so fixedly above,  
Yon planets claiming with our own their birth,  
Are they all mute as through the abyss they move,  
Like our dim, silent earth?
4. And hath the sky, the deep, mysterious sky,  
No voices from amid yon circling throng?  
Are there no thundering echoes where the high  
Procession rolls along?
5. Hath heaven rare changing tints, and doth it glow  
Full of high eloquence and poetry,  
And all that makes the love of beauty grow,  
And yet no harmony?
6. No music there, where music's font hath been,—  
No sweet sounds, swelling dreamily and long,  
When night and silence listen to drink in  
The choral streams of song?

---

\*It was believed by Pythagoras, a Grecian philosopher, that the motion of the heavenly bodies produced a music imperceptible by the ears of mortals; hence the origin of this phrase.

7. Is it a fable all of early time,  
That the young stars, as they leaped by our earth,  
Rang sweet and loud a deep and voice-like chime,  
Ere the first soul had birth?
  8. And was the sage's thought a fiction too,  
That the crystalline spheres that closed us round,  
Murmured from all their arches blue  
A never-ceasing sound;—
  9. Too fine and too sublime for mortal ears  
In our dull orb of clay—and this is why  
We never hear the music of the spheres  
Come pealing through the sky?
  10. If, O ye orbs, ye never yet have spoken  
In language audible,—still let me feel  
Your silent concord, o'er my heart unbroken,  
In holy influence steal!
  11. And let me trace in all things beautiful  
A natural harmony, that soothes, upraises;  
So it may wake a soul too mute and dull,  
To everlasting praises!
- 

## LESSON LXXIII.

EXTRACT FROM A SPEECH IN FAVOR OF ADMITTING  
CALIFORNIA INTO THE UNION.—W. H. SEWARD.

1. A year ago, California was a mere military dependency of our own. To-day, she is a state more populous than the least, and richer than several of the greatest of our thirty states. This same California, thus rich and populous, is here asking admission into the Union, and finds us debating the dissolution of the Union itself.

2. No wonder if we are perplexed with ever-changing embarrassments! No wonder if we are appalled by ever-increasing responsibilities! No wonder if we are bewildered by the ever-augmenting magnitude and rapidity of national vicissitudes!

3. SHALL CALIFORNIA BE RECEIVED? For myself, upon my individual judgment and conscience, I answer,—yes. Let California come in. Every new state, whether she come from the east or the west,—every new state, coming from whatever part of the continent she may, is always welcome. But California, that comes from the clime where the west dies away into the rising east,—California, that bounds at once the empire and the continent,—California, the youthful queen of the Pacific, in her robes of freedom, gorgeously inlaid with gold, is doubly welcome.

4. The question now arises, *shall this one great people*, having a common origin, a common language, a common religion, common sentiments, interests, sympathies, and hopes, remain one political state, one nation, one republic; or shall it be broken into two conflicting, and probably, hostile nations or republics? Shall the American people, then, be divided? Before deciding on this question, let us consider our position, our power, and capabilities.

5. The world contains no seat of empire so magnificent as this; which, while it embraces all the varying climates of the temperate zone, and is traversed by wide, expanding lakes, and long, branching rivers, offers supplies on the Atlantic shores to the over-crowded nations of Europe, while on the Pacific coast, it intercepts the commerce of the Indies. The nation, thus situated, and enjoying forest, mineral, and agricultural resources unequalled, if endowed, also, with moral energies adequate to the achievement of great enterprises, and favored with a government adapted to their character and condition, must command the empire of the seas, which, alone, is real empire.

6. We think we may claim to have inherited physical and intellectual vigor, courage, invention, and enterprise; and the systems of education prevailing among us, open to all, the stores of human science and art. The old world and the past were allotted by Providence to the pupilage of mankind. The new world and the future, seem to have been appointed for the maturity of mankind, with the development of self-government, operating in obedience to reason and judgment.

7. We may, then, reasonably hope for greatness, felicity, and renown, excelling any, hitherto attained by any nation, if, standing firmly on the continent, we lose not our grasp on either ocean. Whether a destiny so magnificent would be only partially defeated, or whether it would be altogether lost by a relaxation of the grasp, surpasses our wisdom to determine, and happily it is not important to be determined. It is enough, if we agree that expectations so grand, yet so reasonable and so just, ought not in any degree to be disappointed. And now it seems to me, that the perpetual unity of the empire hangs on the decision of this day and this hour.

8. California is already a state, a complete and fully appointed state. She never again can be less than that. She never again can be a province or a colony; nor can she be made to shrink or shrivel into the proportions of a federal dependent territory. California, then, henceforth and forever, must be, what she is now, a state.

9. The question whether she shall be one of the United States of America, has depended on her and on us. Her election has been made. Our consent alone remains suspended; and that consent must be pronounced now or never.

## LESSON LXXIV.

## COMPARATIVE SMALLNESS OF THE EARTH.—CHALMERS.

[The reader may note the emphatic words in this piece, and tell whether they are made so by absolute or antithetic emphasis. See pages 53 and 64.]

1. Though this earth and these heavens were to disappear, there are other worlds which roll afar; the light of other suns, shines upon them; and the sky which mantles them, is garished with other stars. Is it presumption to say, that the moral world extends to these distant and unknown regions? that the charities of home and of neighborhood flourish there? that the praises of God are there lifted up, and his goodness rejoiced in? that piety has its temples and its offerings? and that the richness of the divine attribute, is there felt and admired by intelligent worshippers?

2. And what is this world in the immensity which teems with them? and what are they who occupy it? The universe at large, would suffer as little in its splendor and variety by the destruction of our planet, as the verdure and sublime magnitude of a forest, would suffer by the fall of a single leaf. The leaf quivers on the branch which supports it. It lies at the mercy of the slightest accident. A breath of wind tears it from its stem, and it lights on the stream of water which passes underneath. In a moment of time, the life which we know by the microscope it teems with, is extinguished; and, an occurrence so insignificant in the eye of man, and on the scale of his observation, carries in it, to the myriads which people this little leaf, an event as terrible and as decisive as the destruction of a world.

3. Now, on the grand scale of the universe, we, the occupiers of this little ball, which performs its little round among the suns of the systems that astronomy has unfolded, we may



2. The Bible is the treasure of the poor, the solace of the sick, and the support of the dying; and, while other books may amuse and instruct in a leisure hour, it is the peculiar triumph of *that* book, to create light in the midst of darkness; to alleviate the sorrow which admits of no other alleviation; to direct a beam of hope to the heart, which no other topic of consolation can reach; while guilt, despair, and death, vanish at the touch of its holy inspiration.

3. There is something in the spirit and diction of the Bible, which is found peculiarly adapted to arrest the attention of the plainest and most uncultivated minds. The simple structure of its sentences, combined with a lofty spirit of poetry, its familiar allusions to the scenes of nature, and the transactions of common life, the delightful intermixture of narration with the doctrinal and preceptive parts, and the profusion of miraculous facts, which convert it into a sort of enchanted ground, its constant advertence to the Deity, whose perfections it renders almost visible and palpable, unite in bestowing upon it an interest which attaches to no other performance, and which, after assiduous and repeated perusal, invests it with much of the charm of novelty, — like the great orb of day, at which we are wont to gaze with unabated astonishment, from infancy to old age.

4. What other book, beside the Bible, could be heard in public assemblies, from year to year, with an attention that never tires, and an interest that never cloy? With few exceptions, let a portion of the sacred volume be recited in a mixed multitude, and though it has been heard a thousand times, a universal stillness ensues; every eye is fixed, and every ear is awake and attentive. Select, if you can, any other composition, and let it be rendered equally familiar to the mind, and see whether it will produce this effect.

## LESSON LXXIX.

## HOPE TRIUMPHANT IN DEATH.— CAMPBELL.

1.    Unfading Hope! when life's last embers burn,  
      When soul to soul, and dust to dust return,  
      Heaven to thy charge resigns the awful hour!  
      Oh! then thy kingdom comes! Immortal Power!  
      What though each spark of earth-born rapture fly  
      The quivering lip, pale cheek, and closing eye!  
      Bright to the soul thy seraph hands convey  
      The morning dream of life's eternal day;  
      Then, then, the triumph and the trance begin!  
      And all thy Phenix<sup>a</sup> spirit burns within!
2.    Oh! deep-enchancing prelude to repose,  
      The dawn of bliss, the twilight of our woes!  
      Yet half I hear the parting spirit sigh,  
      It is a dread and awful thing to die!  
      Mysterious worlds, untraveled by the sun!  
      Where Time's far-wand'ring tide has never run,  
      From your unfathomed shades, and viewless spheres,  
      A warning comes, unheard by other ears.
3.    'Tis Heaven's commanding trumpet, long and loud,  
      Like Sinai's thunder, pealing from the cloud!  
      While Nature hears, with terror-mingled trust,  
      The shock that hurls her fabric to the dust;  
      And, like the trembling Hebrew, when he trod  
      The roaring waves, and called upon his God,  
      With mortal terrors clouds immortal bliss,  
      And shrieks and hovers o'er the dark abyss!

---

<sup>a</sup> Phenix, a fabulous bird, which is said to exist single, and to rise again from its own ashes; but here used as an emblem of immortality.

4. Daughter of Faith! awake, arise, illumine  
The dread unknown, the chaos of the tomb!  
Melt, and dispel, ye specter doubts, that roll  
Cimmerian darkness<sup>a</sup> on the parting soul!  
Fly, like the moon-eyed herald of dismay,  
Chased on his night-steed by the star of day!  
The strife is o'er, — the pangs of nature close,  
And life's last rapture triumphs o'er her woes.
5. Soul of the just! companion of the dead!  
Where is thy home, and whither art thou fled?  
Back to its heavenly source thy being goes,  
Swift as the comet wheels to whence he rose;  
Doomed on his airy path awhile to burn,  
And doomed, like thee, to travel, and return.  
Hark! from the world's exploding center driven,  
With sounds that shook the firmament of heaven,  
Careers the fiery giant, fast and far,  
On bickering wheels and adamantine car.
6. From planet whirled to planet more remote,  
He visits realms beyond the reach of thought;  
But, wheeling homeward, when his course is run,  
Curbs the red yoke, and mingles with the sun!  
So hath the traveler of earth unfurled  
Her trembling wings, emerging from the world;  
And, o'er the path by mortal never trod,  
Sprung to her source, the bosom of her God!

---

<sup>a</sup> Cimmerian darkness, see p. 63.

## LESSON LXXX.

## PREVALENCE OF POETRY.—PERCIVAL.

1. The world is full of poetry,— the air  
Is living with its spirit; and the waves  
Dance to the music of its melodies,  
And sparkle in its brightness. Earth is veiled,  
And mantled with its beauty; and the walls,  
That close the universe with crystal in,  
Are eloquent with voices, that proclaim  
The unseen glories of immensity,  
In harmonies, too perfect, and too high,  
For aught but beings of celestial mold,  
And speak to man in one eternal hymn,  
Unfading beauty, and unyielding power.
2. The year leads round the seasons, in a choir  
Forever charming, and forever new,  
Blending the grand, the beautiful, the gay,  
The mournful, the tender, in one strain,  
Which steals into the heart, like sounds, that rise  
Far off, in moonlight evenings, on the shore  
Of the wide ocean, resting after storms;  
Or tones that wind around the vaulted roof,  
And pointed arches, and retiring aisles  
Of some old, lonely minster, where the hand,  
Skillful, and moved with passionate love of art,  
Plays o'er the higher keys, and bears aloft  
The peal of bursting thunder, and then calls,  
By mellow touches, from the softer tubes,  
Voices of melting tenderness, that blend  
With pure and gentle musing, till the soul,

Commingle with the melody, is borne,  
Rapt, and dissolved in ecstasy, to heaven.

3. 'Tis not the chime and flow of words, that move  
In measured file, and metrical array;  
'Tis not the union of returning sounds,  
Nor all the pleasing artifice of rhyme,  
And quantity, and accent, that can give  
This all-pervading spirit to the ear,  
Or blend it with the movings of the soul.  
'Tis a mysterious feeling, which combines  
Man with the world around him, in a chain  
Woven of flowers, and dipped in sweetness, till  
He taste the high communion of his thoughts,  
With all existence, in earth and heaven,  
That meet him in the charm of grace and power.
4. 'Tis not the noisy babbler, who displays,  
In studied phrase, and ornate epithet,  
And rounded period, poor and vapid thoughts,  
Which peep from out the cumbrous ornaments  
That overload their littleness. Its words  
Are few, but deep and solemn; and they break  
Fresh from the fount of feeling, and are full  
Of all the passion, which, on Carmel, fired  
The holy prophet, when his lips were coals,  
His language winged with terror, as when bolts  
Leap from the brooding tempest, armed with wrath,  
Commissioned to affright us, and destroy.

## LESSON LXXXI.

## VALUABLE HINTS FOR STUDENTS.—TODD.

1. The human mind is the brightest display of the power and skill of the Infinite mind with which we are acquainted. It is created and placed in this world to be educated for a higher state of existence. Here its faculties begin to unfold, and those mighty energies, which are to bear it forward to unending ages, begin to discover themselves. The object of training such a mind should be, to enable the soul to fulfill her duties well, here, and to stand on high vantage-ground, when she leaves this cradle of her being, for an eternal existence beyond the grave.

2. Most students need encouragement to sustain, instruction to aid, and directions to guide them. Few, probably, ever accomplish any thing like as much as they expected or ought; and it is thought one reason is, that they waste a vast amount of time in acquiring that experience which they need.

3. The reader will please bear in mind, that the only object here contemplated is, to throw out such hints and cautions, and to give such specific directions, as will aid him to become all that the fond hopes of his friends anticipate, and all that his own heart ought to desire. Doubtless, multitudes are now in the process of education, who will never reach any tolerable standard of excellence. Probably some never could; but in most cases, they might. The exceptions are few. In most cases young men do feel a desire, more or less strong, of fitting themselves for respectability and usefulness.

4. You may converse with any man, however distinguished for attainments, or habits of application, or power of using what he knows, and he will sigh over the remembrance of the past, and tell you, that there have been many fragments of time which he has wasted, and many opportunities which he

has lost forever. If he had only seized upon the fleeting advantages, and gathered up the fragments of time, he might have pushed his researches out into new fields, and, like the immortal Bacon, have amassed vast stores of knowledge.

5. The mighty minds which have gone before us, have left treasures for our inheritance; and the choicest gold is to be had for the digging. Hence, all that you ever have, must be the result of labor—hard, untiring labor. You have friends to cheer you on; you have books and teachers to aid you, and multitudes of helps. But after all, disciplining and educating your mind, must be your own work. No one can do this but yourself; and nothing in this world, is of any worth, which has not labor and toil as its price.

6. The first and great object of education is, to discipline the mind. Make it the first object to be able to fix and hold your attention upon your studies. He who can do this, has mastered many and great difficulties; and he who cannot do it, will in vain look for success in any department of study. To effect any purpose in study, the mind must be concentrated. Patience, too, is a virtue, kindred to attention; and without it, the mind cannot be said to be disciplined. Patient labor and investigation, are not only essential to success in study, but are an unfailing guarantee to success.

7. In addition to attention and patient perseverance, the student should learn to think and act for himself. True originality consists in doing things well, and doing them in our own way. A mind, half-educated, is generally imitating others; and no man was ever great by imitation. Let it therefore be remembered, that we cannot copy greatness or goodness by any effort. We must acquire them, if ever attained, by our own patience and diligence.

8. Students are also in danger of neglecting the memory. This is a faculty of mind too valuable to be neglected; for by it

wonders are sometimes accomplished. He who has a memory, that can seize with an iron grasp, and retain what he reads,—the ideas, simply, without the language, and judgment to compare and balance,—will scarcely fail of being distinguished. Why has that mass of thought, observation, and experience, which is embodied in books by the multitude of minds which have gone before us, been gathered, if not, that we may use it, and stand on high ground, and push our way still further into the boundless regions of knowledge? Memory is the grand store-house of the mind, capable, both of vast improvement and enlarged capacity, in proportion as it is properly cultivated.

---

## LESSON LXXXII.

## INDOLENCE AND WANT OF ORDER.—ARTHUR.

1. More young men are hindered from arriving at positions of honor and eminent usefulness, by indolence. and want of order, than from any other cause. Nothing great is ever achieved, except by industry and earnest application, combined with an orderly arrangement of all the means necessary to the accomplishment of the object in view.

2. From this, may be clearly seen, the importance of habits of industry and order. Without them, little can be done; with them, almost every thing. An active and energetic mind may achieve much, even where there is great want of order; but indolence chains a man down, and keeps him fast in one position; it is, therefore, the most serious defect of the two, and should be striven against with unwearying perseverance.

3. The want of an adequate purpose, is what makes a man indolent. The Indian will spend days and weeks in slothfulness and inactivity, and to an observer, seem the most



inefficient and powerless of human beings; but, let the war-whoop sound, or a deer go bounding past his wigwam, and he is instantly as full of fire, strength, and endurance, as a war-horse. All his slumbering energies have aroused themselves. He feels the force of an adequate purpose. A man's love is his life; and here we see its illustration. The very life's love of the Indian, is war and the chase. In the pursuit of them, every energy of body and mind is brought into activity. But when the tomahawk is buried, or he comes home from his hunting-grounds, he sinks into apparent imbecility.

4. The Indian is a mere savage, and the instincts of his nature are his prompters. But civilized man stands far above him, and is, or ought to be, actuated by reason, and not by instinct. His rational intelligence should give him the force of an adequate purpose; and this it will give him, if he but call in its aid.

5. Activity is the result of some end or affection of the mind. Where no purpose is in the mind, there is indolence; but where there is an end in view, of sufficient importance, all the powers of the mind come into spontaneous activity. Now, will any young man say that there are not objects for him to attain, of sufficient importance to awaken him from his habits of indolence? We know there is not one, who does not, at times, feel the necessity of concentrating every energy he possesses, for the accomplishment of some end. But the evil is, the thoughts are not kept steadily fixed, but are allowed to wander off, or retire, in mere idle musings; and thence comes indolence; for if there is no fixed purpose, there will be no activity.

6. The first thing to be done, in the correction of this habit, is, deliberately to resolve upon doing something worthy of an effort. Let the object in view be worth attaining, and let there be an end in the mind beyond its mere attainment, — an end

of actual utility. In determining the object of pursuit, a good question for any one to ask himself, is, — “In what am I deficient?” There will doubtless be answers enough to this question, to awaken all a man’s energies, and invigorate his efforts. The next question ought to be, — “What will be most useful for me to do?” When this question is settled, let him resolve steadily to prosecute his purpose, and in so doing, his success will be highly probable.

7. Most of us sleep too much. From six and a half, to seven hours’ sleep, in the twenty-four, are said, by physicians, to be all that a healthy man requires. To a young man, who has acquired the habit of indulging himself in morning slothfulness, it will be something of a trial, to rise at five o’clock, in both winter and summer; but the self-denial practiced in doing this, will be so fully repaid, in a short time, that we are sure no one, who has waked up to the responsibility of his position, and the incalculable benefits that must result from efforts, such as he is making, will sink down again into disgraceful indolence.

8. It is no hardship to rise early; it only requires an effort at first; and when one is fairly awake, and begins to drink in the pure morning air, and to feel a refreshing sense of new life and vigor, he rejoices that he is not lost in dullness, or leaden insensibility. The heavy torpor, that we find so hard to overcome in the morning, and which we rest in as a pleasant sensation, is misery, Compared to the sense of life that runs through every nerve of body and mind, after pure, cold water has touched the face, and the lungs have expanded with the fresh and invigorating morning air.

9. But next to indolence, with which all are more or less affected, comes want of order, which, in some, is a constitutional defect, and in others, the result of education, or, more correctly speaking, the want of education. But it is never too

late to correct this defect, and the quicker a young man begins the better. As nothing great can be accomplished without industry and an earnest purpose, so nothing great can be accomplished with any good degree of success, without order. The one is indispensable to the other, and they go hand in hand, as co-workers in the young man's success and elevation.

---

### LESSON LXXXIII.

THE CURE FOR MELANCHOLY.—C. WILCOX.

1. Wouldst thou from sorrow find a sweet relief ?  
 Or is thy heart oppressed with woes untold ?  
 Balm wouldst thou gather for corroding grief ?  
 Pour blessings round thee like a shower of gold.  
 'T is when the rose is wrapped in many a fold  
 Close to its heart, the worm is wasting there  
 Its life and beauty ; not when, all unrolled,  
 Leaf after leaf, its bosom rich and fair  
 Breathes freely its perfumes throughout the ambient air.
2. Wake thou that sleepest in enchanted bowers,  
 Lest these lost years should haunt thee on the night  
 When death is waiting for thy numbered hours  
 To take their swift and everlasting flight ;  
 Wake, ere the earth-born charms unnerve thee quite,  
 And be thy thoughts to work divine addressed ;  
 Do something — do it soon — with all thy might ;  
 An angel's wing would droop if long at rest,  
 And God himself, inactive, were no longer blest.
3. Some high or humble enterprise of good  
 Contemplate, till it shall possess thy mind,  
 Become thy study, pastime, rest, and food,  
 And kindle in thy heart a flame refined ;

Pray heaven with firmness thy whole soul to bind  
To this thy purpose,— to begin, pursue,  
With thoughts all fixed, and feelings purely kind,  
Strength to complete, and with delight review,  
And grace to give the praise where all is ever due.

4. No good of worth sublime will Heaven permit  
To light on man as from the passing air;  
The lamp of genius, though by nature lit,  
If not protected, pruned, and fed with care,  
Soon dies, or runs to waste with fitful glare;  
And learning is a plant that spreads and towers  
Slow as Columbia's aloe, proudly rare,  
That 'mid gay thousands, with the suns and showers  
Of half a century, grows alone before it flowers.

5. Has immortality of name been given  
To them that idly worship hills and groves,  
And burn sweet incense to the queen of heaven?  
Did Newton learn from fancy, as it roves,  
To measure worlds, and follow where each moves?  
Did Howard gain renown that shall not cease,  
By wanderings wild that nature's pilgrim loves?  
Or did Paul gain heaven's glory and its peace,  
By musing o'er the bright and tranquil isles of Greece?

6. Beware lest thou, from sloth, that would appear  
But lowliness of mind, with joy proclaim  
Thy want of worth,— a charge thou couldst not hear  
From other lips, without a blush of shame,  
Or pride indignant; then be thine the blame,  
And make thyself of worth; and thus enlist  
The smiles of all the good, the dear to fame;  
'Tis infamy to die and not be missed,  
Or let all soon forget that thou didst e'er exist.

7. Rouse to some work of high and holy love,  
 And thou an angel's happiness shalt know,—  
 Shalt bless the earth while in the world above:  
 The good begun by thee shall onward flow  
 In many a branching stream, and wider grow;  
 The seed that, in these few and fleeting hours,  
 Thy hands unsparing and unwearied sow,  
 Shall deck thy grave with amaranthine flowers,  
 And yield thee fruits divine in heaven's immortal bowers.

---

### LESSON LXXXIV.

SALADIN, MALEK ADHEL, AND ATTENDANT.—*Awon.*

*Attendant.* A stranger craves admittance to your highness.

*Saladin.* Whence comes he?

*Atten.* That I know not.

Enveloped in a vestment of strange form,  
 His countenance is hidden; but his step,  
 His lofty port, his voice in vain disguised,  
 Proclaim — if that I dared pronounce it,—

*Sal.* Whom?

*Atten.* Thy royal brother.

*Sal.* Bring him instantly. [Exit Attendant.]

Now, with his specious, smooth, persuasive tongue,  
 Fraught with some wily subterfuge, he thinks  
 To dissipate my anger. He shall die!

[Enter Attendant and Malek Adhel.]

*Sal.* Leave us together. [Exit Attendant.] [Aside.] I should  
 know that form.

Now summon all thy fortitude, my soul,  
 Nor, though thy blood cry for him, spare the guilty.  
 [Aloud.] Well, stranger, speak; but first unveil thyself,  
 For Saladin must view the form that fronts him.

*Malek Adhel.* Behold it, then!

*Sal.* I see a traitor's visage.

*Mal. Ad.* A brother's.

*Sal.* No! —

Saladin owns no kindred with a villain.

*Mal. Ad.* Oh, patience, Heaven! Had any tongue but thine  
Uttered that word, it ne'er should speak another.

*Sal.* And why not now? Can this heart be more pierced  
By Malek Adhel's sword than by his deeds?  
Oh, thou hast made a desert of this bosom!  
For open candor, planted sly disguise;  
For confidence, suspicion; and the glow  
Of generous friendship, tenderness, and love,  
Forever banished. Whither can I turn,  
When he by blood, by gratitude, by faith,  
By every tie bound to support, forsakes me?  
Who, who can stand, when Malek Adhel falls?  
Henceforth I turn me from the sweets of love:  
The smiles of friendship, and this glorious world,  
In which all find some heart to rest upon,  
Shall be to Saladin a cheerless void,—  
His brother has betrayed him!

*Mal. Ad.* Thou art softened;  
I am thy brother, then; but late thou saidst —  
My tongue can never utter the base title.

*Sal.* Was it traitor? True! —  
Thou hast betrayed me in my fondest hopes.  
Villain? 'T is just; the title is appropriate.  
Dissembler? 'T is not written in thy face;  
No, nor imprinted on that specious brow;  
But on this breaking heart the name is stamped,—  
Forever stamped, with that of Malek Adhel.  
Thinkest thou I'm softened? By Mohammed! these hands

Should crush these aching eyeballs, ere a tear  
Fall from them at thy fate! — Oh, monster, monster!  
The brute that tears the infant from its nurse  
Is excellent to thee,— for in his form  
The impulse of his nature may be read;  
But thou, so beautiful, so proud, so noble,  
Oh, what a wretch art thou! Oh! can a term  
In all the various tongues of man be found  
To match thy infamy!

*Mal. Ad.* Go on, go on;  
'T is but a little while to hear thee, Saladin,  
And, bursting at thy feet, this heart will prove  
Its penitence, at least.

*Sal.* That were an end  
Too noble for a traitor; the bowstring is  
A more appropriate finish! Thou shalt die!

*Mal. Ad.* And death were welcome at another's mandate!  
What, what have I to live for? Be it so,  
If that, in all thy armies, can be found  
An executing hand.

*Sal.* Oh, doubt it not!  
They're eager for the office. Perfidy,  
So black as thine, effaces from their minds  
All memory of thy former excellence.

*Mal. Ad.* Defer not then their wishes. Saladin,  
If e'er this form was joyful to thy sight,  
This voice seemed grateful to thine ear, accede  
To my last prayer: — Oh, lengthen not this scene,  
To which the agonies of death were pleasing! —  
Let me die speedily!

*Sal.* This very hour!  
[Aside.] For oh! the more I look upon that face,  
The more I hear the accents of that voice,

The monarch softens, and the judge is lost  
In all the brother's weakness; yet such guilt,—  
Such vile ingratitude,—it calls for vengeance;  
And vengeance it shall have!—What, ho! who waits there?

[Enter Attendant.]

*Atten.* Did your highness call?

*Sal.* Assemble quickly

My forces in the court! Tell them they come  
To view the death of yonder bosom-traitor;  
And bid them mark, that he who will not spare  
His brother when he errs, expects obedience,  
Silent obedience from his followers. [Exit Attendant.]

*Mal. Ad.* Now, Saladin,

The word is given; I have nothing more  
To fear from thee, my brother. I am not  
About to crave a miserable life.  
Without thy love, thy honor, thy esteem,  
Life were a burden to me: think not, either,  
The justice of thy sentence I would question.  
But one request now trembles on my tongue,—  
One wish still clinging round the heart, which soon  
Not even that shall torture,—will it then,  
Thinkest thou, thy slumbers render quieter,  
Thy waking thoughts more pleasing, to reflect,  
That when thy voice had doomed a brother's death,  
The last request which e'er was his to utter,  
Thy harshness made him carry to the grave?

*Sal.* Speak, then; but ask thyself if thou hast reason  
To look for much indulgence here.

*Mal. Ad.* I have not!

Yet will I ask for it. We part forever;  
This is our last farewell; the king is satisfied;  
The judge has spoke the irrevocable sentence;



None sees, none hears, save that Omniscent Power,  
Which, trust me, will not frown to look upon  
Two brothers part like such. When, in the face  
Of forces once my own, I'm led to death,  
Then be thine eye unmoistened; let thy voice  
Then speak my doom untrembling; then,  
Unmoved, behold this stiff and blackened corse.  
But now I ask — nay, turn not, Saladin! —  
I ask one single pressure of thy hand;  
From that stern eye, one solitary tear, —  
Oh, torturing recollection! one kind word  
From the loved tongue which once breathed naught but kindness.  
Still silent? Brother! — friend — beloved companion  
Of all my youthful sports, — are they forgotten?  
Strike me with deafness, make me blind, O Heaven!  
Let me not see this unforgiving man  
Smile at my agonies! nor hear that voice  
Pronounce my doom, which would not say one word,  
One little word, whose cherished memory  
Would soothe the struggles of departing life!  
Yet, yet thou wilt! Oh, turn thee, Saladin!  
Look on my face, — thou canst not spurn me then;  
Look on the once-loved face of Malek Adhel  
For the last time, and call him —

*Sal.* [Seizing his hand.] Brother! brother! —

*Mal. Ad.* [Breaking away.] Now call thy followers.

Death has not now

A single pang in store. Proceed! I'm ready.

*Sal.* Oh, art thou ready to forgive, my brother?  
To pardon him who found one single error,  
One little failing, 'mid a splendid throng  
Of glorious qualities —

*Mal. Ad.* Oh, stay thee, Saladin!

I did not ask for life,— I only wished  
To carry thy forgiveness to the grave.  
No, emperor, the loss of Cæsarea  
Cries loudly for the blood of Malek Adhel.  
Thy soldiers, too, demand that he who lost  
What cost them many a weary hour to gain,  
Should expiate his offenses with his life.  
Lo! even now, they crowd to view my death,  
Thy just impartiality. I go,—  
Pleased by my fate to add one other leaf  
To thy proud wreath of glory. [Going.]

*Sal.* Thou shalt not. [Enter Attendant.]

*Atten.* My lord, the troops assembled by your order  
Tumultuous throng the courts. The prince's death  
Not one of them but vows he will not suffer.  
The mutes have fled,— the very guards rebel;  
Nor think I in this city's spacious round,  
Can e'er be found a hand to do the office.

*Mal. Ad.* Oh, faithful friends! [To *Atten.*] Thine shalt.

*Atten.* Mine? — Never! —

The other first shall lop it from the body.

*Sal.* They teach the emperor his duty well.  
Tell them he thanks them for it: tell them, too,  
That ere their opposition reached our ears,  
Saladin had forgiven Malek Adhel.

*Atten.* O joyful news!

I haste to gladden many a gallant heart,  
And dry the tear on many a hardy cheek,  
Unused to such a visitor. [Exit.]

*Sal.* These men, the meanest in society,  
The outcasts of the earth,— by war, by nature  
Hardened, and rendered callous,— these, who claim

No kindred with thee,— who have never heard  
 The accents of affection from thy lips,—  
 Oh, these can cast aside their vowed allegiance,  
 Throw off their long obedience, risk their lives,  
 To save thee from destruction: while I,  
 I, who cannot, in all my memory,  
 Call back one danger which thou hast not shared,  
 One day of grief, one night of revelry:  
 Which thy resistless kindness hath not soothed,  
 Or thy gay smile and converse rendered sweeter;—  
 I, who have thrice in the ensanguined field,  
 When death seemed certain, only uttered — “Brother!”  
 And seen that form like lightning rush between  
 Saladin and his foes, and that brave breast  
 Dauntless exposed to many a furious blow  
 Intended for my own,— I could forget  
 That ’t was to thee I owed the very breath  
 Which sentenced thee to perish. Oh, ’t is shameful!  
 Thou canst not pardon me.

*Mal. Ad.* By these tears, I can.  
 O, brother! from this very hour, a new,  
 A glorious life commences: — I am all thine.  
 Again the day of gladness or of anguish  
 Shall Malek Adhel share; and oft again  
 May this sword fence thee in the bloody field.  
 Henceforth, Saladin,  
 My heart, my soul, my sword, are thine forever.

---

## LESSON LXXXV.

### EXTRACT FROM A SPEECH OF MR. PHILLIPS.

1. The mention of America, sir, has never failed to fill me with the most lively emotions. In my earliest infancy,— that

tender season when impressions at once the most permanent and the most powerful, are likely to be excited,—the story of her then recent struggle raised a throb in every heart that loved liberty, and wrung a reluctant tribute even from discomfited oppression.

2. I saw her spurning alike the luxuries that would enervate, and the legions that would intimidate; dashing from her lips the poisoned cup of European servitude; and, through all the vicissitudes of her protracted conflict, displaying a magnanimity that defied misfortune, and a moderation that gave new grace to victory. It was the first vision of my childhood; it will descend with me to the grave. But if, as a man, I venerate the mention of America, what must be my feelings toward her as an Irishman! Never, O! never, while memory remains, can Ireland forget the home of her emigrant, and the asylum of her exile.

3. No matter whether their sorrows sprung from the errors of enthusiasm, or the realities of suffering; from fancy, or infliction: that must be reserved for the scrutiny of those, whom the lapse of time shall acquit of partiality. It is for the men of other ages to investigate and record it; but, surely, it is for the men of every age to hail the hospitality that received the shelterless, and love the feeling that befriended the unfortunate.

4. Search creation round, and where can you find a country that presents so sublime a view, so interesting in anticipation? What noble institutions! What a comprehensive policy! What a wise equalization of every political advantage! The oppressed of all countries, the martyr of every creed, the innocent victim of despotic arrogance, of superstitious frenzy, may there find refuge; his industry encouraged, his piety respected, his ambition animated; with no restraint but those laws which are the same to all, and no distinction but that which his merit may originate.

5. Who can deny, that the existence of such a country presents

a subject of human congratulation? Who can deny, that its gigantic advancement offers a field for the most rational conjecture? At the end of the very next century, if she proceeds as she seems to promise, what a wondrous spectacle may she not exhibit! Who shall say for what purpose a mysterious Providence may not have designed her? Who shall say, that, when in its follies or its crimes the old world may have interred all the pride of its power, and all the pomp of its civilization, human nature may not find its destined renovation in the new.

---

## LESSON LXXXVI.

### A SPEECH ON PARLIAMENTARY REFORM.—Fox.

[Let the reader determine the character of the language or style of this piece, and the kinds of questions it contains, and how they should be read.]

1. The right honorable gentleman speaks, sir, of the strength of government. But what symptom of strength does it exhibit? Is it the cordiality of all the branches of the national force? Is it the harmony that happily reigns in all the departments of the executive power? Is it the reciprocal affection that subsists between the government and the people?

2. Is it in the energy with which the people are eager to carry into execution the measures of the administration, from the heartfelt conviction that they are founded in wisdom, favorable to their own freedom, and calculated for national happiness? Is it because our resources are flourishing and untouched, because our vigor is undiminished, because our spirit is animated by success, and our courage by our glory?

3. Is it because government have, in a perilous situation, when they have been obliged to call upon the country for sacrifices, shown a conciliating tenderness and regard for the

rights of the people, as well as a marked disinterestedness and forbearance on their own parts, by which they have, in an exemplary manner, made their own economy to keep pace with the increased demands for the public service? Are these the sources of the strength of government?

4. I forbear, sir, to push the inquiry. I forbear to allude more particularly to symptoms which no man can contemplate at this moment without grief and dismay. It is not the declarations of right honorable gentlemen, that constitute the strength of a government. That government is alone strong, which possesses the hearts of the people; and will any man contend that we should not be more likely to add strength to the state, if we were to extend the basis of the popular representation?

5. Would not a house of commons, freely elected, be more likely to conciliate the support of the people? If this be true in the abstract, it is certainly our peculiar duty to look for this support in the hour of difficulty. What man, who foresees a hurricane, is not desirous of strengthening his house? Shall nations alone be blind to the dictates of reason? Let us not, sir, be deterred from this act of prudence, by the false representations that are made to us.

6. If it is clearly demonstrated that genuine representation alone can give solid power, and that, in order to make government strong, the people must make the government, you ought to act on this grand maxim of political wisdom thus demonstrated, and call in the people, according to the original principles of your system, to the strength of your government. In doing this, you will not innovate, you will not imitate. In making the people of England a constituent part of England, you do no more than restore the genuine edifice, designed and framed by our ancestors.

## LESSON LXXXVII

EXTRACT FROM MR. BROUGHAM'S INAUGURAL ADDRESS  
AT THE UNIVERSITY OF GLASGOW.

1. It is not the less true, because it has been oftentimes said, that the period of youth is by far the best fitted for the improvement of the mind, and the retirement of a college almost exclusively adapted to much study. At your enviable age, every thing has the lively interest of novelty and freshness; attention is perpetually sharpened by curiosity; and the memory is tenacious of the deep impressions it thus receives, to a degree unknown in after-life; while the distracting cares of the world, or its beguiling pleasures, cross not the threshold of these calm retreats; its distant noise and bustle are faintly heard, making the shelter you enjoy more grateful; and the struggles of anxious mortals, embarked upon that troublous sea, are viewed from an eminence, the security of which is rendered more sweet, by the prospect of the scene below.

2. Yet a little while, and you, too, will be plunged into those waters of bitterness, — and will cast an eye of regret, as now I do, upon the peaceful regions you have quitted forever. Such is your lot, as members of society; but it will be your own fault, if you look back on this place with repentance, or with shame. And be well-assured, that whatever time, — ay, every hour, — you squander here, on unprofitable idling, will then rise up against you, and be paid for by years of bitter, but unavailing regrets.

3. Study, then, I beseech you, so to store your minds with the requisite learning of former ages, that you may always possess, within yourselves, sources of rational and refined enjoyment, which will enable you to set at naught the grosser pleasures of sense, whereof other men are slaves; and so

imbue yourselves with the sound philosophy of later days, forming yourselves to the virtuous habits which are its legitimate offspring, that you may walk unhurt through the trials which await you, and may look down upon the ignorance and error that surround you, not with lofty and supercilious contempt, as the sages of old time, but with the vehement desire of enlightening those that wander in darkness, and who are by so much the more endeared to us, by how much they want our assistance.

---

## LESSON LXXXVIII.

MIDNIGHT MEDITATION. — W. T. BACON.

1. Silence, and night! It is the time for thought;  
And the lone dreamer sends his weary eye  
Out from the casement, up to the dim stars,  
And deems that from those rolling worlds comes to him  
A cheering voice. How beautiful they are,  
Those sparkling fires in that eternal void!
2. And yet how fancy dreams  
Of those bright worlds! Tell us, ye unseen powers,  
Ye that do gather round us in these hours  
When the impassioned world lies locked in sleep,  
And the day's whirl is over,— tell us here,  
What are those rolling worlds! Are there bright scenes,  
Such as we dream of here? Are there fair realms,  
Robed in such hues as this? Do wild hills there  
Heave their high tops to such a bright, blue heaven  
As this which spans our world? Have they rocks there,  
Ragged and thunder-rent, through whose wild chasms  
Leap the white cataracts, and wreath the woods  
With rainbow coronets? Spread such bright vales



There in the sunlight; cots, and villages,  
Turrets, and towers, and temples,— dwell these there,  
Glowing with beauty!

3.                                      Wilderness and wild,  
Heaving and rolling their green tops, and ringing  
With the glad notes of myriad-colored birds  
Singing of happiness,— have they these there?  
Spread such bright plains there to the admiring eye,  
Veined by glad brooks? Waves, spreading sheets,  
That mirror the white clouds, and moon, and stars,  
Making a mimic heaven? Streams, mighty streams!  
Waters, resistless floods! that, rolling on,  
Gather like seas, and heave their waves about,  
Mocking the tempest? Ocean! those vast tides  
Tumbling about the globe with a wild roar  
From age to age!

4.                                      And tell us do those worlds  
Change like our own? Comes there the merry spring,  
Soft and sweet-voiced; and, in its hands, the wreath  
Of leaves to deck the forest? Have they the months  
Of the full summer, with its skies, and clouds,  
And suns, and showers, and soothing fragrance sent  
Up from a thousand tubes? And autumn, too,  
Pensive and pale,— do these sweet days come there,  
Wreathing the wilderness with such gay bands  
Of brightness and of beauty? And, sublime,  
Within his grasp the whirlwinds, and his brows  
White with the storms of ages, and his breath  
Fettering the streams, and ribbing the old hills  
With ice, and sleet, and snow; and, far along  
The sounding ocean's side, his frosty chains  
Flinging, till the wild waves grow mute, or mutter

Only in their dread caves — old Winter! he —  
Have you him there?

5. And have ye minds,  
Grasping and great like ours? and reaching souls,  
That, spurning their prison, burst away, and soar  
Up to a mightier converse, than the rounds  
Of a dull, daily being? False, false, all!  
And vain the wing of fancy to explore  
The track of angels! Vain thought, to fold back  
This gorgeous canopy, and send the eye  
On to those realms of glory! — Mighty One!  
Thou who hast power o'er all! thou hast alone  
Wrapped in thine own immensity, the power,  
To paint a leaf, or roll ten thousand worlds  
Around the universe!
- 

## LESSON LXXXIX.

### NEW YORK AS IT ONCE WAS.—BANCROFT.

[The pupil may determine the character of the language or style of this piece, and note the succession of particulars and tell how they should be read.]

1. Sombre forests shed a melancholy grandeur over the useless magnificence of nature, and hid in their deep shades the rich soil which the sun had never warmed. No ax had leveled the giant progeny of the crowded groves, in which the fantastic forms of withered limbs, that had been blasted and riven by lightning, contrasted strangely with the verdant freshness of a younger growth of branches. The wanton grape-vine, seeming by its own power to have sprung from the earth, and to have fastened its leafy coils on the top of the tallest

forest-tree, swung in the air with every breeze, like the loosened shrouds of a ship.

2. The spotted deer crouched among the thickets; but not to hide, for there was no pursuer; and there were none but wild animals to crop the uncut herbage of the productive prairies. Silence reigned, unbroken, it may have been, by the flight of land-birds, or the flapping of water-fowl, and rendered more dismal by the howl of wild beasts.

3. Man, then the occupant of the soil, was wild as the savage scene; in harmony with the rude nature by which he was surrounded; a vagrant over the continent; in constant warfare with his fellow-man; the bark of the birch his canoe; strings of shells his ornaments, his record, and his coin; the roots of the forest among his resources of food; and his knowledge of architecture, surpassed, both in strength and durability, by the skill of the beaver.

4. But how changed is the scene from that on which Hudson<sup>a</sup> gazed! The earth now glows with the colors of civilization; the banks of the streams are enameled with richest grasses; wood-lands and cultivated fields are harmoniously blended; the birds of spring find their delight in orchards and trim gardens, variegated with choicest plants from every temperate zone; while the brilliant flowers of the tropics bloom from the windows of the green-house and the saloon.

5. And man is still in harmony with nature, which he has subdued, cultivated, and adorned. For him, the rivers that flow to the remotest climes mingle their waters; for him, the lakes gain new outlets to the ocean; for him, the arch spans the flood, and science spreads iron pathways to the recent wilderness; for him, the hills yield up the shining marble and the enduring

---

<sup>a</sup> Hudson, (Henry,) an eminent English navigator, who discovered the bay and river called Hudson's bay, and Hudson river. He is supposed to have perished at sea, in 1611

granite; for him, the forests of the interior come down in immense rafts; for him, the marts of the city gather the produce of every clime; and libraries collect the works of genius of every language and every age.

6. The passions of society are chastened into purity; manners are made benevolent by civilization; and the virtue of the country is the guardian of its peace. Science investigates the powers of every plant and mineral, to find medicines for disease; schools of surgery rival the establishments of the old world. An active daily press, vigilant from party interests, free even to dissoluteness, watches the progress of society, and communicates every fact that can interest humanity; the genius of letters begins to unfold his powers in the warm sunshine of public favor. And while idle curiosity may take its walk in shady avenues by the ocean side, commerce pushes its wharves into the sea, blocks up the wide rivers with its fleets, and, sending its ships, the pride of naval architecture, to every clime, defies every wind, rides out every tempest, and invades every zone.

---

## LESSON XC.

### PROGRESS OF CIVILIZATION.—NORTHERN LIGHT.

1. Thebes<sup>a</sup> and Carthage,<sup>b</sup> the rich capitals of once powerful empires, whose splendor and magnificence was the admiration of the world, are now no more. The pyramids of Egypt,<sup>c</sup> the ruins of Thebes, the temples of Central America, are all mementos of the power and grandeur of races long since extinguished. They reared monuments, which, in their vain imaginations they believed would endure through time, and inscribed

---

<sup>a</sup> Thebes, a city of ancient Egypt, on the Nile, noted for its splendid ruins. <sup>b</sup> Carthage, see p. 267. <sup>c</sup> Egypt, a country in the north-east part of Africa, the cradle of the arts and sciences.

thereon the record of deeds they supposed would be remembered forever; but their posterity, for whose wonder and admiration they were erected, are unmindful of their renown, and ignorant of their achievements. History is unaware of their existence; by the world they are forgotten; and they are rescued only from total oblivion by the researches of the antiquary.

2. At this time, the race to which we belong was ignorant, degraded, and despised. We can look back and see our fathers worshipping the sun, and offering human beings upon the altar, as a propitiation to the gods. Even then, in some countries, were the blessings of civilization diffused, the arts flourishing, and man refined and elevated. But now how changed! Darkness covers those lands, and thick darkness, the people. Rudeness and ignorance have usurped the place of polished refinement; and the descendants of the wise and virtuous have sunk perhaps to rise no more.

3. History informs us that the Assyrians,<sup>a</sup> Persians,<sup>b</sup> Phœnicians,<sup>c</sup> and others, had acquired, at a very remote period, many of the arts pertaining to civilization, and were, in every thing that tends to the promotion of good order and the elevation of mankind, immensely in advance of the western nations at that time. It is true they were continually at war with the neighboring states; but then civilization was in its first dawn; they were destitute of the experience we possess, and enjoyed not the light which beams upon us.

4. This sun, at length, in its onward course, sheds its invigorating rays upon the country of Greece.<sup>d</sup> It passed along, increasing continually in power and brilliancy, until upon its

---

<sup>a</sup> Assyrians, people of Assyria, an ancient kingdom of Asia, once of great renown.  
<sup>b</sup> Persians, inhabitants of Persia, a country in the western part of Asia; the second universal empire of the world. <sup>c</sup> Phœnicians, the people of Phœnicia, on the east of the Mediterranean sea. They were the first commercial nation of which we have any knowledge. <sup>d</sup> Greece, anciently included what is now modern Greece, and a part of Turkey. In 332, B. C., it was the third universal empire in the world.

arrival at Rome, it had reached its meridian. Its powerful rays now diverged in every direction, filling the then known world with light, and lending its kindly influence to every individual.

5. Of all the races of men, ours was the last to feel the grateful effects of civilization. While others were enjoying its favors, we knew not of it. We had never heard its name, or tasted its magic charms. But now we are elevated, and they depressed; we have become polished, and they turned barbarians. The Asiatic can no longer look with proud disdain upon his fellow-men, for he has lost his former influence, power, and authority, and has become weak, effeminate, and contemptible. The Egyptian cannot now regard himself with his former complacency, for he and all his race have become, like the camel of his desert, mere beasts of burden,—the hewers of wood and drawers of water.

6. It is a matter of thankfulness, then, to live at an age of the world, when we can enjoy the benefit of others' experience without incurring their misfortunes; and to form a part of that society, the furthest in advance, and under the most complete influence of civilization.

7. The man of expanded intellect, of cultivated mind, need never look abroad for society, for he can never be alone. Earth, air, and sea, all speak to him in living tongues; every object in nature becomes vocal,—the most stupendous and most minute,—all fill him with wonder and admiration. Earth becomes to him a living being. He studies its nature, its form, its motion, and tries to discover if it too must die. Air, with its myriads of animalculæ which come into the world, grow old and die, all in the same instant; the ocean, with its majesty and power, with its vast expanse and unknown depths, are all subjects to him of the most delightful contemplation, sources of the richest and liveliest joy.

8. The spirits of the venerable dead, too, all bear him

company; they are the companions of his morning walks, and in the evening, at his bed-side. Then, in the stillness and darkness of the night, leaning upon his couch, and whispering in his ear, they tell him of the mighty work of world's creation, and of the gigantic power which shall effect its dissolution.

---

## LESSON XCI.

## GLORIOUS NEW ENGLAND. — PRENTISS

1. Glorious New England! thou art still true to thy ancient fame, and worthy of thy ancestral honors. We, thy children, have assembled in this far-distant land to celebrate thy birthday. A thousand fond associations throng upon us, roused by the spirit of the hour. On thy pleasant valleys rest, like sweet dews of morning, the gentle recollections of our early life; around thy hills and mountains cling, like gathering mists, the mighty memories of the Revolution; and, far away in the horizon of thy past, gleam, like thy own bright northern lights, the awful virtues of our pilgrim sires!

2. But while we devote this day to the remembrance of our native land, we forget not that in which our happy lot is cast. We exult in the reflection, that though we count by thousands the miles which separate us from our birth-place, still our country is the same. We are no exiles, meeting upon the banks of a foreign river, to swell its waters with our homesick tears. Here floats the same banner which rustled above our boyish heads, except that its mighty folds are wider, and its glittering stars increased in number.

3. The sons of New England are found in every state of the broad Republic. In the east, the south, and the unbounded west, their blood mingles freely with every kindred current. We have but changed our chamber in the paternal mansion;

in all its rooms we are at home, and all who inhabit it are our brothers. To us, the Union has but one domestic hearth; its household gods are all the same. Upon us, then, peculiarly devolves the duty of feeding the fires upon that kindly hearth; of guarding, with pious care, those sacred household gods.

4. We cannot do with less than the whole Union; to us it admits of no division. In the veins of our children flows northern and southern blood. How shall it be separated? who shall put asunder the best affections of the heart, the noblest instincts of our nature? We love the land of our adoption; so do we that of our birth. Let us ever be true to both! and always exert ourselves in maintaining the unity of our country, the integrity of the Republic.

5. Accursed, then, be the hand put forth to loosen the golden cord of Union! thrice accursed, the traitorous lips which shall propose its severance. But no! the Union cannot be dissolved. Its fortunes are too brilliant to be marred; its destinies too powerful to be resisted. Here will be their greatest triumph, their most mighty development.

6. And, when, a century hence, the Crescent city shall have filled her golden horns, — when within her broad-armed port shall be gathered the products of the industry of a hundred millions of freemen, — when galleries of art, and halls of learning, shall have made classic this mart of trade, — then may the sons of pilgrims still wandering from the bleak hills of the north, stand upon the banks of the Great river, and exclaim, with mingled pride and wonder, — “Lo, this is our country; when did the world ever behold so rich and magnificent a city, so great and glorious a Republic!”



## LESSON XCII.

THE AMERICAN PATRIOT'S SONG. — *Awon.*

[Let the pupil scan this piece, and tell the kinds of measure in which it is written.]

1. Hark! hear ye the sounds that the winds, on their pinions,  
Exultingly roll from the shore to the sea,  
With a voice that resounds through her boundless dominions!  
'Tis Columbia calls on her sons to be free!
2. Behold on yon summits, where heaven has throned her,  
How she starts from her proud, inaccessible sea;  
With nature's impregnable ramparts around her,  
And the cataract's thunder and foam at her feet!
3. In the breeze of her mountains her loose locks are shaken,  
While the soul-stirring notes of her warrior-song  
From the rock to the valley re-echo, "Awaken!  
Awaken! ye hearts that have slumbered too long!"
4. Yes, despots! too long did your tyranny hold us,  
In a vassalage vile, ere its weakness was known;  
Till we learned that the links of the chain that controlled us  
Were forged by the fears of its captives alone.
5. That spell is destroyed, and no longer availing,  
Despised as detested, — pause well ere ye dare  
To cope with a people, whose spirit and feeling  
Are roused by remembrance, and steeled by despair.
6. Go tame the wild torrent, or stem with a straw  
The proud surges that sweep o'er the strand that confines  
them;  
But presume not again to give freemen a law,  
Nor think with the chains they have broken to bind them.

7. To hearts that the spirit of liberty flushes,  
Resistance is idle, and numbers, a dream;  
They burst from control, as the mountain-stream rushes  
From its fetters of ice in the warmth of the beam.
- 

## LESSON XCIII.

## SELECT EXTRACTS.

[Let the pupil determine the kinds of emotion exemplified in the following extracts, and refer to the rule or rules for reading each.]

SHYLOCK'S <sup>a</sup> ADDRESS TO ANTONIO.—SHAKSPEARE.

1. Signior Antonio,<sup>b</sup> many a time and oft,  
In the Rialto<sup>c</sup> you have rated me  
About my moneys, and my usances:  
Still have I borne it with a patient shrug;  
For sufferance is the badge of all our tribe:  
You call me — misbeliever, cut-throat, dog,  
And spit upon my Jewish gabardine,  
And all for use of that which is mine own.
2. Well then, it now appears, you need my help:  
Go to, then; you come to me, and you say,  
“Shylock, we would have moneys;” you say so;  
You, that did void your rheum upon my beard,  
And foot me, as you spurn a stranger cur  
Over your threshold; moneys is your suit.
3. What shall I say to you? Should I not say,  
“Hath a dog money? is it possible,  
A cur can lend three thousand ducats?” or  
Shall I bend low, and in a bondman's key,  
With 'bated breath, and whispering humbleness,

---

<sup>a</sup> Shylock, here represents a Jew. <sup>b</sup> Antonio, here represented as a merchant of Venice. <sup>c</sup> Rialto, a magnificent bridge over the grand canal in Venice.

Say this:—

“Fair sir, you spit on me on Wednesday last;  
You spurned me such a day; another time  
You called me—dog; and for these courtesies  
I'll lend you thus much moneys?”

RODERICK DHU<sup>a</sup> AND FITZ-JAMES.<sup>b</sup>—SIR WALTER SCOTT.<sup>c</sup>

1. In dread, in danger, and alone,  
Famished and chilled, through ways unknown,  
Tangled and steep, he journeyed on;  
Till, as a rock's huge point he turned,  
A watch-fire close before him burned.
2. Beside its embers red and clear,  
Basked, in his plaid, a mountaineer;  
And up he sprang, with sword in hand,—  
“Thy name and purpose! Saxon, stand!”—  
“A stranger.” “What dost thou require?”  
“Rest and a guide, and food; and fire:  
My life's beset, my path is lost,  
The gale has chilled my limbs with frost.”
3. “Art thou a friend to Roderick?” “No.”—  
“Thou darrest not call thyself a foe?”  
“I dare! to him and all the band  
He brings to aid his murderous hand.”

FROM A SONG OF MAY.—W. G. CLARK

1. The sun looketh forth from the halls of the morning,  
And flushes the clouds that begirt his career;  
He welcomes the gladness and glory, returning  
To rest on the promise and hope of the year:

<sup>a</sup> Roderick Dhu, the name of a Scottish highland-chief. <sup>b</sup> Fitz-James, king of Scotland. <sup>c</sup> Sir Walter Scott, a celebrated poet, born in Edinburgh, Scotland, in 1741.

He fills with rich light all the balm-breathing flowers;  
 He mounts to the zenith, and laughs on the wave;  
 He wakes into music the green forest bowers,  
 And gilds the gay plains which the broad rivers lave.

2. Alas, for my weary and care-haunted bosom!  
 The spells of the spring-time arouse it no more;  
 The song in the wild-wood, the sheen of the blossom,  
 The fresh-swelling fountain,—their magic is o'er!  
 When I list to the stream, when I look on the flowers,  
 They tell of the past with so mournful a tone,  
 That I call up the throngs of my long-vanished hours,  
 And sigh that their transports are over and gone.

---

## LESSON XCIV.

DR. FRANKLIN IN THE SOCIAL CIRCLE.—WINT.

[The reader may name the character of the language or style of this piece, and tell how it should be read.]

1. Never have I known such a fireside companion as he was, both as a statesman and a philosopher. He never shone in a light more winning than when he was seen in a domestic circle. It was once my good fortune to pass two or three weeks with him, at the house of a private gentleman in Pennsylvania; and we were confined to the house during the whole of that time, by the unremitting constancy and depth of the snows. But confinement could not be felt where Franklin was an inmate. His cheerfulness and his colloquial powers spread around him a perpetual spring.

2. Of Franklin, no one ever became tired. There was no ambition of eloquence, no effort to shine, in any thing which ever came from him. There was nothing which made any demand, either upon your allegiance or your admiration.

His manner was just as unaffected as infancy. It was nature's self. He talked like an old patriarch; and his plainness and simplicity put you at once at your ease, and gave you the full and free possession and use of all your faculties.

3. His thoughts were of a character to shine by their own light, without any adventitious aid. They required only a medium of vision, like his pure and simple style, to exhibit to the highest advantage their native radiance and beauty. His cheerfulness was unremitting. It seemed to be as much the systematic and salutary exercise of the mind, as of its superior organization. His wit was of the first order. It did not show itself merely in occasional coruscations; but without any effort of force on his part, it shed a constant stream of the purest light over the whole of his discourse.

4. Whether in the company of commons or nobles, he was always the same plain man; always most perfectly at his ease, his faculties in full play, and the full orbit of his genius forever clear and unclouded. And then, the stores of his mind were inexhaustible. He had commenced life with an attention so vigilant, that nothing had escaped his observation, and every incident was turned to advantage. His youth had not been wasted in idleness, nor overcast by intemperance. He had been all his life a close and deep reader, as well as thinker, and by the force of his own powers, had wrought up the raw materials which he had gathered from books, with such exquisite skill and felicity, that he had added a hundred fold to their original value, and justly made them his own.

## LESSON XCV.

EXTRACT FROM AN ADDRESS AT THE LAYING OF THE  
CORNER STONE OF BUNKER HILL MONUMENT.\*—WEBSTER.

1. The great event in the history of the continent, which we are now met here to commemorate—that prodigy of modern times, at once the wonder and blessing of the world, is the American Revolution. In a day of extraordinary prosperity and happiness, of high national honor, distinction, and power, we are brought together, in this place, by our love of country, by our admiration of exalted character, by our gratitude for signal services and patriotic devotion.

2. We now stand here, to enjoy all the blessings of our own condition, and to look abroad on the brightened prospects of the world, while we hold still among us some of those who were active agents in the scenes of 1775, and who are now here, from every quarter of New England, to visit, once more, and under circumstances so affecting,—I had almost said so overwhelming,—this renowned theater of their courage and patriotism.

3. Venerable men! you have come down to us from a former generation. Heaven has bounteously lengthened out your lives, that you might behold this joyous day. You are now where you stood fifty years ago, this very hour, with your brothers and your neighbors, shoulder to shoulder, in the strife for your country. Behold how altered! The same heavens are indeed over your heads; the same ocean rolls at your feet; but all else how changed!

4. You hear now no roar of hostile cannon, you see no

---

\* Bunker Hill Monument, a monument in Charlestown, Mass., erected to the memory of those who fell in the battle of Bunker Hill, June 17, 1775. It is made of granite, 220 feet high, and 30 feet square at the base.

mixed volumes of smoke and flame rising from burning Charlestown. The ground strewn with the dead and the dying, the impetuous charge, the steady and successful repulse, the loud call to repeated assaults, the summoning of all that is manly to repeated resistance, a thousand bosoms freely and fearlessly bared, in an instant, to whatever of terror there may be in war and death,—all these you have witnessed, but you witness them no more.

5. All is peace. The heights of yonder metropolis, its towers and roofs, which you then saw filled with wives, and children, and countrymen, in distress and terror, and looking with unutterable emotions for the issue of the combat, have presented you to-day with the sight of its whole happy population, come out to welcome and greet you with a universal jubilee. Yonder proud ships, by a felicity of position appropriately lying at the foot of this mount, and seeming fondly to cling around it, are not means of annoyance to you, but your country's own means of distinction and defense.

6. All is peace; and God has granted you this sight of your country's happiness, ere you slumber in the grave forever. He has allowed you to behold and to partake the reward of your patriotic toils; and he has allowed us, your sons and countrymen, to meet you here, and, in the name of the present generation, in the name of your country, in the name of liberty, to thank you.

7. But the scene amid which we stand, does not permit us to confine our thoughts or our sympathies to those fearless spirits, who hazarded or lost their lives on this consecrated spot. We have the happiness to rejoice here in the presence of a most worthy representation of the survivors of the whole Revolutionary army.

8. Veterans! you are the remnant of many a well-fought field. You bring with you marks of honor from Trenton and

Monmouth, from Yorktown, Camden, Bennington, and Saratoga.<sup>a</sup> Veterans of half a century! when, in your youthful days, you put every thing at hazard in your country's cause, good as that cause was, and sanguine as youth is, still your fondest hopes did not stretch onward to an hour like this. At a period to which you could not reasonably have expected to arrive; at a moment of national prosperity, such as you could never have foreseen,—you are now met here, to enjoy the fellowship of old soldiers, and to receive the overflowings of a universal gratitude.

9. But your agitated countenances, and your heaving breasts, inform me, that even this is not an unmixed joy. I perceive that a tumult of contending feelings rushes upon you. The images of the dead, as well as the persons of the living, throng to your embraces. The scene overwhelms you, and I turn from it. May the Father of all mercies smile upon your declining years, and bless them!

10. And when you shall here have exchanged your embraces; when you shall once more have pressed the hands which have been so often extended to give succor in adversity, or grasped in the exultation of victory, then, look abroad into this lovely land, which your young valor defended, and mark the happiness with which it is filled; yea, look abroad into the whole earth, and see what a name you have contributed to give to your country, and what a praise you have added to freedom, and then rejoice in the sympathy and gratitude which beam upon your last days, from the improved condition of mankind.

---

<sup>a</sup> Trenton, Monmouth, Yorktown, Camden, Bennington, and Saratoga, are places where battles were fought during the American Revolution.



## LESSON XCVI.

AMERICA. — PHILLIPS.\*

1. I appeal to History. Tell me, thou reverend chronicler of the grave, can all the illusions of ambition realized, can all the wealth of a universal commerce, can all the achievements of successful heroism, or all the establishments of this world's wisdom, secure to empire the permanency of its possessions? Alas! Troy<sup>b</sup> thought so once; yet the land of Priam<sup>c</sup> lives only in song! Thebes thought so once; yet her hundred gates have crumbled, and her very tombs are but as the dust they were vainly intended to commemorate! So thought Palmyra;<sup>d</sup> yet where is she? So thought the countries of Demosthenes<sup>e</sup> and the Spartan; yet the land of Leonidas<sup>f</sup> is trampled by the timid slave, and Athens<sup>g</sup> insulted by the servile, mindless, and enervate Ottoman.<sup>h</sup> In his hurried march, Time has but looked at their imagined immortality; and all its vanities, from the palace to the tomb, have, with their ruins, erased the very impression of his footsteps.

2. The days of their glory are as if they had never been; and the island, that was then a speck, rude and neglected, in the barren ocean, now rivals the ubiquity of their commerce, the glory of their arms, the fame of their philosophy, the eloquence of their senate, and the inspiration of their bards. Who shall say, then, contemplating the past, that England, proud and potent as she appears, may not, one day, be what Athens is, and the young America yet soar to be what Athens was! Who shall say, that, when the European column shall

---

\* Phillips, a distinguished Irish orator. <sup>b</sup> Troy, an ancient city in Asia Minor. <sup>c</sup> Priam, a son of Laomedon, and king of Troy. <sup>d</sup> Palmyra, once a magnificent city in Syria, now in ruins. <sup>e</sup> Demosthenes, see p. 65. <sup>f</sup> Leonidas, a celebrated king of Lacedæmon. <sup>g</sup> Athens, the capital of ancient Greece, and the seat of Grecian literature. <sup>h</sup> Ottoman, a native citizen of the Turkish empire,—a Turk.

have moldered, and the night of barbarism obscured its very ruins, that mighty continent may not emerge from the horizon, to rule, for its time, sovereign of the ascendant!

3. Sir, it matters very little, what immediate spot may have been the birth-place of such a man as Washington. No people can claim, no country can appropriate him. The boon of Providence to the human race, his fame is eternity, and his residence, creation. Though it was the defeat of our arms, and the disgrace of our policy, I almost bless the convulsion in which he had his origin. If the heavens thundered, and the earth rocked, yet, when the storm had passed, how pure was the climate that it cleared! how bright, in the brow of the firmament, was the planet which it revealed to us! In the production of Washington, it does really appear as if nature was endeavoring to improve upon herself, and that all the virtues of the ancient world were but so many studies preparatory to the patriot of the new.

4. Individual instances, no doubt there were, splendid exemplifications of some single qualification. Cæsar was merciful, Scipio<sup>a</sup> was continent, Hannibal<sup>b</sup> was patient; but it was reserved for Washington, to blend them all in one, and, like the lovely masterpiece of the Grecian artist, to exhibit, in one glow of associated beauty, the pride of every model, and the perfection of every master.

5. As a general, he marshaled the peasant into a veteran, and supplied, by discipline, the absence of experience; as a statesman, he enlarged the policy of the cabinet into the most comprehensive system of general advantage; and such was the wisdom of his views, and the philosophy of his counsels, that, to the soldier and the statesman, he almost added the character of the sage! A conqueror, he was untainted with the crime of blood; a revolutionist, he was free from any stain of

---

<sup>a</sup> Scipio, (Africanus,) see p. 108. <sup>b</sup> Hannibal, see p. 108.

treason; for aggression commenced the contest, and his country called him to the command. Liberty unsheathed his sword, necessity stained, victory returned it.

6. If he had paused here, history might have doubted what station to assign him; whether at the head of her citizens, or her soldiers, her heroes, or her patriots. But the last glorious act crowns his career, and banishes all hesitation. Who like Washington, after having emancipated a hemisphere, resigned its crown, and preferred the retirement of domestic life to the adoration of a land he might be almost said to have created! Happy, proud America! The lightnings of heaven yielded to your philosophy! The temptations of earth could not seduce your patriotism!

---

## LESSON XCVII.

### CONSEQUENCES OF ATHEISM.—CHANNING.

1. Few men suspect, perhaps no man comprehends the extent of the support given by religion to every virtue. No man, perhaps, is aware how much our moral and social sentiments are fed from this fountain; how powerless conscience would become without the belief of a God; how palsied would be human benevolence, were there not the sense of a higher benevolence to quicken and sustain it; how suddenly the whole social fabric would quake, and with what a fearful crash it would sink into hopeless ruins, were the ideas of a Supreme Being, of accountableness, and of a future life, to be utterly erased from every mind.

2. Once let men thoroughly believe that they are the work and sport of chance; that no Superior Intelligence concerns itself with human affairs; that all their improvements perish forever at death; that the weak have no guardian, and the injured no avenger; that there is no recompense for

sacrifices to uprightness and the public good; that an oath is unheard in heaven; that secret crimes have no witness but the perpetrator; that human existence has no purpose, and human virtue no unfailing friend; that this brief life is every thing to us, and death is total, everlasting extinction: once let men thoroughly abandon religion, and who can conceive or describe the extent of the desolation which would follow?

3. We hope, perhaps, that human laws and natural sympathy would hold society together. As reasonably might we believe, that, were the sun quenched in the heavens, our torches could illuminate, and our fires quicken and fertilize, the creation. What is there in human nature to awaken respect and tenderness, if man is the unprotected insect of a day? and what is he more, if atheism be true! Erase all thought and fear of God from a community, and selfishness and sensuality would absorb the whole man. Appetite, knowing no restraint, and poverty and suffering, having no solace or hope, would trample in scorn on the restraints of human laws. Virtue, duty, principle, would be mocked and spurned as unmeaning sounds. A sordid self-interest would supplant every other feeling, and man would become, in fact, what the theory of atheism declares him to be, a companion for brutes.

---

## LESSON XCVIII.

### RELIANCE ON GOD.—CASKET.

1. If thou hast ever felt that all on earth  
Is transient and unstable; that the hopes  
Which man reposes on his brother man  
Are oft but broken reeds; if thou hast seen  
That life itself "is but a vapor" spring  
From time's up-heaving ocean, decked, perhaps,



That burn in yonder sky have poured their last,  
Their dying glory o'er the realms of space,  
Still, God shall be the same,— the same in love,  
In majesty, in mercy: then rely  
In faith on him, and thou shalt never find  
Hope disappointed, or reliance vain.

---

## LESSON XCIX.

SPEAK NOT TO HIM A BITTER WORD.—ANON.

1. Wouldst thou a wanderer reclaim,  
A wild and restless spirit tame,—  
Check the warm flow of youthful blood,  
And lead a lost one back to God?  
Pause, if thy spirit's wrath be stirred,  
Speak not to him a bitter word,—  
Speak not, that bitter word may be  
The stamp that seals his destiny.
2. If widely he hath gone astray  
And dark excess has marked his way,  
'T is pitiful, but yet beware,—  
Reform must come from kindly care.  
Forbid thy parting lips to move  
But in the gentle tones of love.  
Though sadly his young heart hath erred,  
Speak not to him a bitter word.
3. The lowering frown he will not bear;  
The venom'd chiding, will not hear;  
The ardent spirit will not brook  
The stinging tooth of sharp rebuke;  
Thou wouldst not goad the restless steed;  
To calm his fire or check his speed,

Then let no angry tones be heard,—  
Speak not to him a bitter word.

4. Go kindly to him, make him feel  
Your heart yearns deeply for his weal;  
Tell him the dangers thick that lay  
Around his widely devious way;  
So shalt thou win him,— call him back  
From pleasure's smooth, seductive track.  
And warnings thou hast mildly given,  
May guide the wanderer to Heaven.
- 

### LESSON C.

FROM THE POOR GENTLEMAN.—COLMAN.

[*Characters* — FREDERICK, SIR ROBERT BRAMBLE, HUMPHREY DOBBINS.]

*Frederick.* Oh, my dear uncle, good morning! your park is nothing but beauty.

*Sir R.* Who bid you caper over my beauty? I told you to stay in-doors till I got up.

*Fred.* So you did, but I entirely forgot it.

*Sir R.* And pray, what made you forget it.

*Fred.* The sun.

*Sir. R.* The sun! — you're mad! — you mean the moon, I believe.

*Fred.* Oh, my dear uncle, you don't know the effect of a fine spring morning upon a fellow just arrived from Russia. The day looked bright, trees budding, birds singing, the park was so gay, that I took a leap out of your old balcony, made your deer fly before me like the wind, and chased them all around the park to get an appetite for breakfast, while you were snoring in bed, uncle.

*Sir R.* Oh, oh! So the effect of English sunshine upon

a Russian, is to make him jump out of a balcony and worry my deer.

*Fred.* I confess it had that influence upon me.

*Sir R.* You had better be influenced by a rich old uncle, unless you think the sun likely to leave you a fat legacy.

*Fred.* I hate legacies.

*Sir R.* That's mighty singular. They are pretty solid tokens, at least.

*Fred.* Very melancholy tokens, uncle; they are posthumous dispatches affection sends to gratitude, to inform us we have lost a gracious friend.

*Sir R.* How charmingly the rogue argues!

*Fred.* But I own my spirits ran away with me this morning. I will obey you better in future; for they tell me you are a very worthy, good sort of a gentleman.

*Sir R.* Now, who had the familiar impudence to tell you that?

*Fred.* Old rusty, there.

*Sir R.* Why, Humphrey, you did n't.

*Hum.* Yes, but I did though.

*Fred.* Yes, he did; and on that score I shall be anxious to show you obedience; for 'tis as meritorious to attempt sharing a good man's heart, as it is paltry to have designs upon a rich man's money. A noble nature aims its attentions full-breast high, uncle; a mean mind levels its dirty assiduities at the pocket.

*Sir R.* [Shaking him by the hand.] Jump out of every window I have in the house; hunt my deer into high fevers, my fine fellow! Ay, that's right. This is spunk and plain speaking. Give me a man who is always flinging his dissent to my doctrines smack in my teeth.

*Fred.* I disagree with you there, uncle.

*Hum.* And so do I. But come, let us go to the business of the morning.



*Sir R.* I hate the business of the morning. Don't you see we are engaged in discussion. I tell you, I hate the business of the morning.

*Hum.* No, you don't.

*Sir R.* Don't I! Why not!

*Hum.* Because it's charity.

*Sir R.* Pshaw! Well, we must not neglect the business, if there be any distress in the parish: read the list, Humphrey.

*Hum.* [Taking out a paper, and reading.] "Jonathan Huggins, of Muck Mead, is put in prison for debt."

*Sir R.* Why, it was only last week that Griper the attorney, recovered two cottages for him by law, worth sixty pounds.

*Hum.* Yes, and charged a hundred for his trouble; so seized the cottages for part of his bill, and threw Jonathan into jail for the remainder.

*Sir R.* A harpy! I must relieve the poor fellow's distress.

*Fred.* And I must kick his attorney.

*Hum.* [Reading.] "The curate's horse is dead."

*Sir R.* Pshaw! There's no distress in that.

*Hum.* Yes, there is; to a man that must go twenty miles every Sunday to preach for thirty pounds a year.

*Sir R.* Why won't the vicar give him another nag?

*Hum.* Because it's cheaper to get another curate already mounted.

*Sir R.* Well, send him the black pad which I purchased last Tuesday, and tell him to work him as long as he lives. What else have we upon the list?

*Hum.* Something out of the common. There's one Lieutenant Worthington, a disabled officer and a widower, come to lodge at farmer Harrowby's in the village; he is, it seems, very poor, and more proud than poor, and more honest than proud.

*Sir R.* And so he sends to me for assistance.

*Hum.* He'd see you hanged first! No, he'd sooner die

than ask you or any man for a shilling! There's his daughter, and his wife's aunt, and an old corporal that served in the wars with him,—he keeps them all upon his half-pay.

*Sir R.* Starves them all, I'm afraid, Humphrey.

*Fred.* [Going.] Good-morning, uncle.

*Sir R.* You rogue, where are you running now?

*Fred.* To talk with Lieutenant Worthington.

*Sir R.* And what may you be going to say to him?

*Fred.* I can't tell till I encounter him; and then, uncle, when I have an old gentleman by the hand who has been disabled in his country's service, and is struggling to support his motherless child, a poor relation, and a faithful servant in honorable indigence, impulse will supply me with words to express my sentiments.

*Sir R.* Stop, you rogue; I must be before you in this business.

*Fred.* That depends on who can run fastest; so, start fair, and uncle, here goes. [Runs out.]

*Sir R.* Stop, stop; why, Frederick — a jackanapes to take my department out of my hands. I'll disinherit him for his assurance.

*Hum.* No, you won't.

*Sir R.* Won't I? Hang me if I — but we'll argue that point as we go; so come along, Humphrey.

---

## LESSON CI.

### THE LAST HOURS OF WASHINGTON.—CURTIS.

1. Many years have passed since an interesting group were assembled in the death-room, and witnessed the last hours of Washington. On the morning of the 13th of December, 1799, the General was engaged in making some improvements in the front of Mount Vernon. As was usual with him, he carried

his own compass, noted his observations, and marked out the ground. The day became rainy with sleet; and the improver remained so long exposed to the inclemency of the weather, as to be considerably wet before his return to the house. About one o'clock, he was seized with chillness and nausea, but having changed his clothes, he sat down to his in-door work,—there being no moment of his time for which he had not provided an appropriate employment.

2. At night, on joining his family circle, the General complained of a slight indisposition; and, after a single cup of tea, repaired to his library, where he remained writing until between eleven and twelve o'clock. Mrs. Washington retired about the usual hour, but becoming alarmed at not hearing the accustomed sound of the library door as it closed for the night, and gave signal for rest in the well-regulated mansion, she rose again, and continued sitting up, in much anxiety and suspense. At length the well-known step was heard on the stair, and upon the General's entering his chamber, the lady chided him for staying up so late, knowing him to be unwell; to which Washington made this memorable reply: "I came as soon as my business was accomplished. You well know, that through a long life it has been my unvaried rule, never to put off till the morrow, the duties which should be performed to-day."

3. Having first covered the fire with care, the man of mighty labors sought repose; but it came not, as it long had been wont to do, to comfort and restore, after the many earnest occupations of the well-spent day. The night was passed in feverish restlessness and pain. "Tired nature's sweet restorer, balmy sleep," was destined no more to visit his couch; yet the manly sufferer uttered no complaint, would permit no one to be disturbed in their rest on his account; and it was only at daybreak he would consent that the overseer might be called in, and bleeding resorted to. A vein was opened, but no relief afforded.

4. Couriers were dispatched to Dr. Craik, the family physician, and Drs. Dick and Brown, as consulting physicians, all of whom came with speed. The proper remedies were administered, but without producing their healing effects; while the patient, yielding to the anxious looks of all around him, waived his usual objections to medicines, and took those which were prescribed, without hesitation or remark. The medical gentlemen spared not their skill, and all the resources of their art were exhausted in unwearied endeavors, to preserve this noblest work of nature.

5. The night approached,—the last night of Washington; the weather became severely cold, while the group gathered nearer the couch of the sufferer, watching with intense anxiety for the slightest dawning of hope. He spoke but little. To the respectful and affectionate inquiries of an old family servant, as she smoothed down his pillow, how he felt, he answered, “I am very ill.” To Dr. Craik, his earliest companion in arms, longest tried, and bosom friend, he observed: “I am dying, sir,—but I am not afraid to die.”

6. The patient bore his acute suffering with fortitude, and perfect resignation to the Divine will, while, as the night advanced, it became evident that he was sinking, and he seemed fully aware that his hour was nigh. He inquired the time, and was answered, a few minutes to twelve. He spoke no more,—the hand of death was upon him, and he was conscious that his hour was come. With surprising self-possession, he prepared to die. Composing his form at length, and folding his arms upon his bosom, without a sigh, without a groan, the father of his country died. No pang nor struggle told when the noble spirit took its noiseless flight; while so tranquil appeared the manly features in the repose of death, that some moments had passed, ere those around could believe that the patriarch was no more.

## LESSON CII.

## EULOGY ON JOHN C. CALHOUN.\*—WEBSTER.

1. Mr. President:—I hope the senate will indulge me in adding a very few words to what has already been said. My apology for this is the very long acquaintance which has subsisted between Mr. Calhoun and myself. We are of the same age. I made my first entrance into the house of representatives in May, 1813. I there found Mr. Calhoun. He had already been a member of that body for two or three years. I found him then an active and efficient member of the assembly to which he belonged, taking a decided part, and exercising a decided influence, in all its deliberations.

2. He was a man of undoubted genius and commanding talent. All the country and all the world admit that. His mind was both perceptive and vigorous. It was clear, quick, and strong. Sir, the eloquence of Mr. Calhoun, or the manner of his exhibition of his sentiments in public bodies, was part of his intellectual character. It grew out of the qualities of his mind. It was plain, strong, terse, condensed, concise; sometimes impassioned,—still always severe. Rejecting ornament, not often seeking far for illustration, his power consisted in the plainness of his propositions, in the closeness of his logic, and in the earnestness and energy of his manner.

3. These are the qualities, as I think, which have enabled him through such a long course of years to speak often, and yet always command attention. His demeanor as a senator is well known to us all,—is appreciated, venerated by us all. No man was more respectful to others; no man carried himself with greater decorum; no man, with superior dignity. I think there is not one of us but felt, when he last addressed us from

---

\* Mr. Calhoun died in the city of Washington, March 31, 1850, in the sixty-ninth year of his age. He was a member of the United States senate, from South Carolina.

his seat in the senate — his form still erect, with a voice by no means indicating such a degree of physical weakness as did in fact possess him, with clear tones, and an impressive, and I may say, an imposing manner—who did not feel that he might imagine that we saw before us a senator of Rome, when Rome survived.

4. Sir, I have not, in public nor in private life, known a more assiduous person in the discharge of his appropriate duties. I have known no man who wasted less of life in what is called recreation, or employed less of it in any pursuits not connected with the immediate discharge of his duty. He seemed to have no recreation but the pleasure of conversation with his friends.

5. There was a charm in his conversation not often found. He delighted, especially, in conversation and intercourse with young men. I suppose that there has been no man among us who had more winning manners, in such an intercourse and such conversation, with men comparatively young, than Mr. Calhoun. I believe one great power of his character in general, was his conversational talent. I believe it is that, as well as a consciousness of his high integrity, and the greatest reverence for his talents and ability, that has made him so endeared an object to the people of the state to which he belonged.

6. Mr. President, he had the basis, the indispensable basis, of all high character; and that was unspotted integrity,—unimpeached honor and character. If he had aspirations, they were high, and honorable, and noble. There was nothing groveling, or low, or meanly selfish, that came near the head or the heart of Mr. Calhoun. However, sir, he may have differed from others of us in his political opinions or his political principles, those principles and those opinions will now descend to posterity, under the sanction of a great name.

7. He has lived long enough, he has done enough, and he has done it so well, so successfully, so honorably, as to connect

himself for all time with the records of his country. He is now a historical character. Those of us who have known him here, will find that he has left upon our minds, and upon our hearts, a strong and lasting impression of his person, his character, and his public performances, which, while we live, will never be obliterated.

8. We shall hereafter, I am sure, indulge in it as a grateful recollection, that we have lived in his age, that we have been his contemporaries, that we have seen him, and heard him, and known him. We shall delight to speak of him to those who are rising up to fill our places. And, when the time shall come, that we ourselves shall go, one after another, in succession, to our graves, we shall carry with us a deep sense of his genius and character, his honor and integrity, his amiable deportment in private life, and the purity of his exalted patriotism.

---

### LESSON CIII.

#### EULOGY ON HENRY CLAY.<sup>a</sup>—COOPER.

1. Mr. President:—It is not always by words, that the living pay to the dead the sincerest and most eloquent tribute. The tears of a nation, flowing spontaneously over the grave of a public benefactor, is a more eloquent testimonial of his worth, and of the affection and veneration of his countrymen, than the most highly-wrought eulogium of the most gifted tongue.

2. The heart is not necessarily the fountain of words, but it is always the source of tears, whether of joy, gratitude, or grief. But sincere, truthful, and eloquent, as they are, they leave no permanent record of the virtues and greatness of him on whose tomb they are shed.

---

<sup>a</sup> Mr. Clay died in the city of Washington, June 29, 1852, in the seventy-sixth year of his age. He was a member of the United States senate, from Kentucky, at the time of his death.

3. As the dews of heaven, falling at night, are absorbed by the earth, or dried up by the morning sun, so the tears of a people, shed for their benefactor, disappear without leaving a trace to tell to future generations of the services, sacrifices, and virtues of him, to whose memory they were a grateful tribute. But as homage paid to virtue, is an incentive to it, it is right that the memory of the good, the great, and noble of the earth, should be preserved and honored.

4. This being the case, it is befitting here, to-day, to add to the life of Henry Clay, the record of his death, signalized as it is by a nation's gratitude and grief. It is right that posterity should learn from us, the contemporaries of the illustrious deceased, that his virtues and services were appreciated by his country, and acknowledged by the tears of his countrymen poured out upon his grave.

5. The career of Henry Clay was a wonderful one. And what an illustration of the excellence of our institutions would a retrospect of his life afford! Born in an humble station, without any of the adventitious aids of fortune by which the obstructions on the road to fame are smoothed, he rose, not only to the most exalted eminence of position, but likewise to the highest place in the affections of his countrymen.

6. Taking into view the disadvantages of his early position, disadvantages against which he had always to contend, his career is without a parallel in the history of great men. To have seen him a youth, without friends or fortune, and with but a scanty education, who would have ventured to predict for him a course so brilliant and beneficent, and a fame so well-deserved and enduring?

7. Like the pine, which sometimes springs up amidst the rocks on the mountain-side, with scarce a crevice in which to fix its roots, or soil to nourish them, but which, nevertheless, overtops all the trees of the surrounding forest, Henry Clay,



by his own inherent, self-sustaining energy and genius, rose to an altitude of fame almost unequaled in the age in which he lived.

8. As an orator, legislator, and statesman, he had no superior. All his faculties were remarkable, and in remarkable combination. Possessed of a brilliant genius, and fertile imagination, his judgment was sound, discriminating, and eminently practical. Of an ardent and impetuous temperament, he was nevertheless persevering, and firm of purpose. Frank, bold, and intrepid, he was cautious in providing against the contingencies and obstacles which might possibly rise up in the road to success. Generous, liberal, and entertaining broad and expanded views of national policy, in his legislative course, he never transcended the limits of a wise economy.

9. But, of all his faculties, that of making friends, and attaching them to him, was the most remarkable and extraordinary. In this respect, he seemed to possess a sort of fascination, by which all who came into his presence were attracted toward, and bound to him, by ties which neither time nor circumstances had power to dissolve or weaken. In the admiration of his friends, was the recognition of the divinity of intellect; in their attachment to him, a confession of his generous personal qualities, and social virtues.

10. Of the public services of Mr. Clay, the present occasion affords no room for a sketch more extended than that which his respected colleague has presented. It is however sufficient, to say, that for more than forty years he has been a prominent actor in the drama of American affairs. During the late war with England, his voice was more potent than any other in awakening the spirit of the country, infusing confidence into the people, and rendering available the resources for carrying on the contest.

11. In our domestic controversies, threatening the peace of

the country, and the integrity of the Union, he has always been first to note danger, as well as to suggest the means of averting it. When the waters of the great political deep were upheaved by the tempest of discord, and the ark of the Union, freighted with the hopes and destinies of freedom, tossing about on the raging billows, and drifting every moment nearer to the vortex which threatened to swallow it up, it was his clarion voice, rising above the storm, that admonished the crew of impending peril, and counseled the way to safety.

12. But, devotedly as he loved his country, his aspirations were not limited to its welfare alone. Wherever freedom had a votary, that votary had a friend in Henry Clay. But neither the services which he has rendered his own country, nor his wishes for the welfare of others, nor his genius, nor the affection of friends, could turn aside the destroyer. No price could purchase exemption from the common lot of humanity. Henry Clay, the wise, the great, the gifted, had to die.

---

## LESSON CIV.

### EULOGY ON DANIEL WEBSTER.<sup>a</sup>—CLARKE.

1. The voice of national eulogy and sorrow unite to tell us, Daniel Webster is numbered with the dead. Seldom has mortality seen a sublimer close of an illustrious career. No American, since Washington, has, to so great an extent, occupied the thoughts, and molded the minds of men. The past may hold back its tribute, and the present give no light, but the future will show, in colors of living truth, the honor which is justly due him as the political prophet, and great intellectual light of the new world. His life-time labors have been to defend the Constitution, to preserve the Union, to honor the great men of

---

<sup>a</sup> Mr. Webster died at Marshfield, Mass., October 24, 1852, in the seventy-first year of his age. He was secretary of state at the time of his death.

the Revolution, to vindicate international law, to develop the resources of the country, and transmit the blessings of good government to all who should thereafter walk on American soil.

2. Daniel Webster was great in all the elements of his character. Great in original mental strength—great in varied and vast acquirements—great in quick and keen perception—great in subtle, logical discrimination—great in force of thought—great in power of intense and rigid analysis—great in rare and beautiful combination of talent—great in ability to make an effort and command his power—great in range and acuteness of vision,—he could see like a prophet. Hence, his decision of character—his bold, manly and independent thought—his whole sovereignty of mind. No man, probably, ever lived, who could calculate with such mathematical certainty the separate effect of human actions, or the intricate, combined, and complicated influence of every movement, social, political, or personal. He could define and determine the very destiny of influence.

3. This is the key to the problem of his greatness, an explanation to the miracle of his power. We are proud of his greatness, because it is American—wholly American! The very impulses of his heart were American. The spirit of American institutions had infused itself into his life—had become a part of his being. He was proud of his country,—proud of her commerce,—proud of her manufactures,—proud of her agriculture,—proud of her institutions of art and science,—and proud of her wealth, her resources and her labor. And all in turn were proud of him.

4. His patriotism was not bounded by the narrow limits of sectional interest, not hemmed in by state lines, nor regulated and biased by local policies. It was as broad as his country. He knew a north and a south, an east and a west; but he knew them only as one,—“One and Inseparable!”

5. As a diplomatist, the world has never seen his equal. He wielded the pen of the nation with a power, a dignity, and a grandeur, wholly unparalleled in the annals of diplomacy. When clouds and darkness gloomed the heavens,—when the storm had gathered, ready to burst in fury,—when the whole Republic every moment feared the mighty convulsive shock which should mar and shatter the fabric of their hopes,—then, standing on the summit of the trembling Acropolis, the angel of deliverance, he threw his burning chain over the cloud, and drew the lightning in safety from the heavens!

6. But it is as senator, in that grand forum of the nation's congregated wisdom, power and eloquence, we see him towering in all the majesty and supremacy of his greatness—the mighty bulwark of the nation's hope,—the august arbiter of the nation's destiny. How grand! how sublime! how imperial! how god-like! It was here that he occupied the uncontested throne of human greatness; exhibited himself to the world in all his grand and magnificent proportions,—wore a crown studded with gems that an emperor might covet,—won an immortality of envied honor, and covered himself with a glory, brighter, and purer, and higher than a conqueror has ever been permitted to achieve. Here he proved himself the conservator of constitutional liberty, and bequeathed to history an appellation, every letter of which shall glow with grateful, undiminished luster, when the hand that penned it shall be forgotten, and the deeds it records shall be buried among the dim legends of tradition. It was in this high arena that he “became enamored of glory, and was admitted to her embrace.”

7. Eloquence was his panoply—his very stepping-stone to fame. She twined upon his brow a wreath which antiquity might covet,—inspired his soul with a divinity which shaped his lofty destiny, and threw a light upon his track of glory which no fortune could obscure. She bore him up to the Pegasus

his own compass, noted his observations, and marked out the ground. The day became rainy with sleet; and the improver remained so long exposed to the inclemency of the weather, as to be considerably wet before his return to the house. About one o'clock, he was seized with chillness and nausea, but having changed his clothes, he sat down to his in-door work,—there being no moment of his time for which he had not provided an appropriate employment.

2. At night, on joining his family circle, the General complained of a slight indisposition; and, after a single cup of tea, repaired to his library, where he remained writing until between eleven and twelve o'clock. Mrs. Washington retired about the usual hour, but becoming alarmed at not hearing the accustomed sound of the library door as it closed for the night, and gave signal for rest in the well-regulated mansion, she rose again, and continued sitting up, in much anxiety and suspense. At length the well-known step was heard on the stair, and upon the General's entering his chamber, the lady chided him for staying up so late, knowing him to be unwell; to which Washington made this memorable reply: "I came as soon as my business was accomplished. You well know, that through a long life it has been my unvaried rule, never to put off till the morrow, the duties which should be performed to-day."

3. Having first covered the fire with care, the man of mighty labors sought repose; but it came not, as it long had been wont to do, to comfort and restore, after the many earnest occupations of the well-spent day. The night was passed in feverish restlessness and pain. "Tired nature's sweet restorer, balmy sleep," was destined no more to visit his couch; yet the manly sufferer uttered no complaint, would permit no one to be disturbed in their rest on his account; and it was only at daybreak he would consent that the overseer might be called in, and bleeding resorted to. A vein was opened, but no relief afforded.

4. Couriers were dispatched to Dr. Craik, the family physician, and Drs. Dick and Brown, as consulting physicians, all of whom came with speed. The proper remedies were administered, but without producing their healing effects; while the patient, yielding to the anxious looks of all around him, waived his usual objections to medicines, and took those which were prescribed, without hesitation or remark. The medical gentlemen spared not their skill, and all the resources of their art were exhausted in unwearied endeavors, to preserve this noblest work of nature.

5. The night approached,—the last night of Washington; the weather became severely cold, while the group gathered nearer the couch of the sufferer, watching with intense anxiety for the slightest dawning of hope. He spoke but little. To the respectful and affectionate inquiries of an old family servant, as she smoothed down his pillow, how he felt, he answered, “I am very ill.” To Dr. Craik, his earliest companion in arms, longest tried, and bosom friend, he observed: “I am dying, sir,—but I am not afraid to die.”

6. The patient bore his acute suffering with fortitude, and perfect resignation to the Divine will, while, as the night advanced, it became evident that he was sinking, and he seemed fully aware that his hour was nigh. He inquired the time, and was answered, a few minutes to twelve. He spoke no more,—the hand of death was upon him, and he was conscious that his hour was come. With surprising self-possession, he prepared to die. Composing his form at length, and folding his arms upon his bosom, without a sigh, without a groan, the father of his country died. No pang nor struggle told when the noble spirit took its noiseless flight; while so tranquil appeared the manly features in the repose of death, that some moments had passed, ere those around could believe that the patriarch was no more.

## LESSON CII.

## EULOGY ON JOHN C. CALHOUN.\*—WEBSTER.

1. Mr. President:—I hope the senate will indulge me in adding a very few words to what has already been said. My apology for this is the very long acquaintance which has subsisted between Mr. Calhoun and myself. We are of the same age. I made my first entrance into the house of representatives in May, 1813. I there found Mr. Calhoun. He had already been a member of that body for two or three years. I found him then an active and efficient member of the assembly to which he belonged, taking a decided part, and exercising a decided influence, in all its deliberations.

2. He was a man of undoubted genius and commanding talent. All the country and all the world admit that. His mind was both perceptive and vigorous. It was clear, quick, and strong. Sir, the eloquence of Mr. Calhoun, or the manner of his exhibition of his sentiments in public bodies, was part of his intellectual character. It grew out of the qualities of his mind. It was plain, strong, terse, condensed, concise; sometimes impassioned,—still always severe. Rejecting ornament, not often seeking far for illustration, his power consisted in the plainness of his propositions, in the closeness of his logic, and in the earnestness and energy of his manner.

3. These are the qualities, as I think, which have enabled him through such a long course of years to speak often, and yet always command attention. His demeanor as a senator is well known to us all,—is appreciated, venerated by us all. No man was more respectful to others; no man carried himself with greater decorum; no man, with superior dignity. I think there is not one of us but felt, when he last addressed us from

---

\* Mr. Calhoun died in the city of Washington, March 31, 1850, in the sixty-ninth year of his age. He was a member of the United States senate, from South Carolina.

his seat in the senate — his form still erect, with a voice by no means indicating such a degree of physical weakness as did in fact possess him, with clear tones, and an impressive, and I may say, an imposing manner—who did not feel that he might imagine that we saw before us a senator of Rome, when Rome survived.

4. Sir, I have not, in public nor in private life, known a more assiduous person in the discharge of his appropriate duties. I have known no man who wasted less of life in what is called recreation, or employed less of it in any pursuits not connected with the immediate discharge of his duty. He seemed to have no recreation but the pleasure of conversation with his friends.

5. There was a charm in his conversation not often found. He delighted, especially, in conversation and intercourse with young men. I suppose that there has been no man among us who had more winning manners, in such an intercourse and such conversation, with men comparatively young, than Mr. Calhoun. I believe one great power of his character in general, was his conversational talent. I believe it is that, as well as a consciousness of his high integrity, and the greatest reverence for his talents and ability, that has made him so endeared an object to the people of the state to which he belonged.

6. Mr. President, he had the basis, the indispensable basis, of all high character; and that was unspotted integrity,—unimpeached honor and character. If he had aspirations, they were high, and honorable, and noble. There was nothing groveling, or low, or meanly selfish, that came near the head or the heart of Mr. Calhoun. However, sir, he may have differed from others of us in his political opinions or his political principles, those principles and those opinions will now descend to posterity, under the sanction of a great name.

7. He has lived long enough, he has done enough, and he has done it so well, so successfully, so honorably, as to connect



himself for all time with the records of his country. He is now a historical character. Those of us who have known him here, will find that he has left upon our minds, and upon our hearts, a strong and lasting impression of his person, his character, and his public performances, which, while we live, will never be obliterated.

8. We shall hereafter, I am sure, indulge in it as a grateful recollection, that we have lived in his age, that we have been his contemporaries, that we have seen him, and heard him, and known him. We shall delight to speak of him to those who are rising up to fill our places. And, when the time shall come, that we ourselves shall go, one after another, in succession, to our graves, we shall carry with us a deep sense of his genius and character, his honor and integrity, his amiable deportment in private life, and the purity of his exalted patriotism.

---

### LESSON CIII.

#### EULOGY ON HENRY CLAY.<sup>a</sup>—COOPER.

1. Mr. President:—It is not always by words, that the living pay to the dead the sincerest and most eloquent tribute. The tears of a nation, flowing spontaneously over the grave of a public benefactor, is a more eloquent testimonial of his worth, and of the affection and veneration of his countrymen, than the most highly-wrought eulogium of the most gifted tongue.

2. The heart is not necessarily the fountain of words, but it is always the source of tears, whether of joy, gratitude, or grief. But sincere, truthful, and eloquent, as they are, they leave no permanent record of the virtues and greatness of him on whose tomb they are shed.

---

<sup>a</sup> Mr. Clay died in the city of Washington, June 29, 1852, in the seventy-sixth year of his age. He was a member of the United States senate, from Kentucky, at the time of his death.

3. As the dews of heaven, falling at night, are absorbed by the earth, or dried up by the morning sun, so the tears of a people, shed for their benefactor, disappear without leaving a trace to tell to future generations of the services, sacrifices, and virtues of him, to whose memory they were a grateful tribute. But as homage paid to virtue, is an incentive to it, it is right that the memory of the good, the great, and noble of the earth, should be preserved and honored.

4. This being the case, it is befitting here, to-day, to add to the life of Henry Clay, the record of his death, signalized as it is by a nation's gratitude and grief. It is right that posterity should learn from us, the contemporaries of the illustrious deceased, that his virtues and services were appreciated by his country, and acknowledged by the tears of his countrymen poured out upon his grave.

5. The career of Henry Clay was a wonderful one. And what an illustration of the excellence of our institutions would a retrospect of his life afford! Born in an humble station, without any of the adventitious aids of fortune by which the obstructions on the road to fame are smoothed, he rose, not only to the most exalted eminence of position, but likewise to the highest place in the affections of his countrymen.

6. Taking into view the disadvantages of his early position, disadvantages against which he had always to contend, his career is without a parallel in the history of great men. To have seen him a youth, without friends or fortune, and with but a scanty education, who would have ventured to predict for him a course so brilliant and beneficent, and a fame so well-deserved and enduring?

7. Like the pine, which sometimes springs up amidst the rocks on the mountain-side, with scarce a crevice in which to fix its roots, or soil to nourish them, but which, nevertheless, overtops all the trees of the surrounding forest, Henry Clay,

by his own inherent, self-sustaining energy and genius, rose to an altitude of fame almost unequaled in the age in which he lived.

8. As an orator, legislator, and statesman, he had no superior. All his faculties were remarkable, and in remarkable combination. Possessed of a brilliant genius, and fertile imagination, his judgment was sound, discriminating, and eminently practical. Of an ardent and impetuous temperament, he was nevertheless persevering, and firm of purpose. Frank, bold, and intrepid, he was cautious in providing against the contingencies and obstacles which might possibly rise up in the road to success. Generous, liberal, and entertaining broad and expanded views of national policy, in his legislative course, he never transcended the limits of a wise economy.

9. But, of all his faculties, that of making friends, and attaching them to him, was the most remarkable and extraordinary. In this respect, he seemed to possess a sort of fascination, by which all who came into his presence were attracted toward, and bound to him, by ties which neither time nor circumstances had power to dissolve or weaken. In the admiration of his friends, was the recognition of the divinity of intellect; in their attachment to him, a confession of his generous personal qualities, and social virtues.

10. Of the public services of Mr. Clay, the present occasion affords no room for a sketch more extended than that which his respected colleague has presented. It is however sufficient, to say, that for more than forty years he has been a prominent actor in the drama of American affairs. During the late war with England, his voice was more potent than any other in awakening the spirit of the country, infusing confidence into the people, and rendering available the resources for carrying on the contest.

11. In our domestic controversies, threatening the peace of

the country, and the integrity of the Union, he has always been first to note danger, as well as to suggest the means of averting it. When the waters of the great political deep were upheaved by the tempest of discord, and the ark of the Union, freighted with the hopes and destinies of freedom, tossing about on the raging billows, and drifting every moment nearer to the vortex which threatened to swallow it up, it was his clarion voice, rising above the storm, that admonished the crew of impending peril, and counseled the way to safety.

12. But, devotedly as he loved his country, his aspirations were not limited to its welfare alone. Wherever freedom had a votary, that votary had a friend in Henry Clay. But neither the services which he has rendered his own country, nor his wishes for the welfare of others, nor his genius, nor the affection of friends, could turn aside the destroyer. No price could purchase exemption from the common lot of humanity. Henry Clay, the wise, the great, the gifted, had to die.

---

#### LESSON CIV.

##### EULOGY ON DANIEL WEBSTER.\*—CLARKE.

1. The voice of national eulogy and sorrow unite to tell us, Daniel Webster is numbered with the dead. Seldom has mortality seen a sublimer close of an illustrious career. No American, since Washington, has, to so great an extent, occupied the thoughts, and molded the minds of men. The past may hold back its tribute, and the present give no light, but the future will show, in colors of living truth, the honor which is justly due him as the political prophet, and great intellectual light of the new world. His life-time labors have been to defend the Constitution, to preserve the Union, to honor the great men of

---

\* Mr. Webster died at Marshfield, Mass., October 24, 1852, in the seventy-first year of his age. He was secretary of state at the time of his death.

*Az.* With such unshaken temper of the soul  
To bear the swelling tide of prosperous fortune,  
Is to deserve that fortune. In adversity  
The mind grows tough by buffeting the tempest,  
Which, in success dissolving, sinks to ease,  
And loses all her firmness.

*Tam.* Oh, Axalla!  
Could I forget I am a man as thou art,—  
Would not the winter's cold, or summer's heat,  
Sickness, or thirst, and hunger, all the train  
Of nature's clamorous appetites, asserting  
An equal right in kings and common men,  
Reprove me daily? — No, — if I boast of aught,  
Be it to have been Heaven's happy instrument,  
The means of good to all my fellow-creatures:  
This is a king's best praise. [Enter Omar.]

*Omar.* Honor and fame [Bowling to Tamerlane.]  
Forever wait the emperor: may our prophet  
Give him ten thousand days of life,  
And every day like this. The captive sultan,  
Fierce in his bonds, and at his fate repining,  
Attends your sacred will.

*Tam.* Let him approach.  
[Enter Bajazet and other Turkish prisoners in chains, with a guard of soldiers.]  
When I survey the ruins of this field,  
The wild destruction which thy fierce ambition  
Has dealt among mankind, (so many widows  
And helpless orphans has thy battle made,  
That half our eastern world this day are mourners,)  
Well may I, in behalf of heaven and earth,  
Demand from thee atonement for this wrong.

*Baj.* Make thy demand of those that own thy power,  
Know, I am still beyond it; and though fortune

Has stripped me of the train and pomp of greatness,  
That outside of a king, yet still my soul,  
Fixed high, and on itself alone dependent,  
Is ever free and royal; and even now,  
As at the head of battle, does defy thee.  
I know what power the chance of war has given,  
And dare thee to the use on't. This vile speeching,  
This after-game of words, is what most irks me:  
Spare that, and for the rest, 'tis equal all,  
Be it as it may.

*Tam.* Well was it for the world,  
When on their borders neighboring princes met,  
Frequent in friendly parle, by cool debates  
Preventing wasteful war: such should our meeting  
Have been, hadst thou but held in just regard  
The sanctity of leagues so often sworn to.  
Canst thou believe thy prophet, or, what's more,  
That Power Supreme, which made thee and thy prophet,  
Will, with impunity, let pass that breach  
Of sacred faith given to the royal Greek?

*Baj.* Thou pedant talker! ha! art thou a king  
Possessed of sacred power, Heaven's darling attribute,  
And dost thou prate of leagues, and oaths, and prophets?  
I hate the Greek, (perdition on his name!)  
As I do thee, and would have met you both,  
As death does human nature, for destruction.

*Tam.* Causeless to hate, is not of human kind:  
The savage brute, that haunts in woods remote,  
And desert wilds, tears not the fearful traveler,  
If hunger, or some injury, provoke not.

*Baj.* Can a king want a cause, when empire bids  
Go on? What is he born for, but ambition?  
It is his hunger, 't is his call of nature,

The noble appetite which will be satisfied,  
And, like the food of gods, makes him immortal.

*Tam.* Henceforth I will not wonder we were foes,  
Since souls that differ so by nature, hate,  
And strong antipathy forbids their union.

*Baj.* The noble fire that warms me does indeed  
Transcend thy coldness. I am pleased we differ,  
Nor think alike.

*Tam.* No, — for I think like man,  
Thou, like a monster, from whose baleful presence  
Nature starts back; and though she fixed her stamp  
On thy rough mass, and marked thee for a man,  
Now, conscious of her error, she disclaims thee,  
As formed for her destruction.

'Tis true, I am a king, as thou hast been :  
Honor and glory too, have been my aim ;  
But though I dare face death, and all the dangers  
Which furious war wears in its bloody front,  
Yet would I choose to fix my name by peace,  
By justice, and by mercy ; and to raise  
My trophies on the blessings of mankind :  
Nor would I buy the empire of the world  
With ruin of the people whom I sway,  
Or forfeit of my honor.

*Baj.* Prophet, I thank thee.—  
Destruction ! — Couldst thou rob me of my glory,  
To dress up this tame king, this preaching dervish ?  
Unfit for war, thou shouldst have lived secure  
In lazy peace, and with debating senates  
Shared a precarious scepter ; sat tamely still,  
And let bold factions canton out thy power,  
And wrangle for the spoils they robbed thee of,  
Whilst I, (curse on the power that stops my ardor !)

Would, like a tempest, rush amidst the nations,  
Be greatly terrible, and deal, like Alha,  
My angry thunder on the frightened world.

*Tam.* The world! 't would be too little for thy pride:  
Thou wouldst scale heaven.—

*Baj.* I would.—Away! my soul  
Disdains thy conference.

*Tam.* Thou vain, rash thing,  
That, with gigantic insolence, has dared  
To lift thy wretched self above the stars,  
And mate with power Almighty, thou art fallen!

*Baj.* 'Tis false! I am not fallen from aught I have been:  
At least, my soul resolves to keep her state,  
And scorns to make acquaintance with ill fortune.

*Tam.* Almost beneath my pity thou art fallen;  
Since, while the avenging hand of Heaven is on thee,  
And presses to the dust thy swelling soul,  
Fool-hardy, with the stronger thou contendest.  
To what vast heights had thy tumultuous temper  
Been hurried, if success had crowned thy wishes!  
Say, what had I to expect, if thou hadst conquered?

*Baj.* Oh, glorious thought!  
Oh! had I been master but of yesterday,  
The world, the world had felt me; and for thee,  
I had used thee as thou art, to me — a dog,  
The object of my scorn and mortal hatred.  
I would have taught thy neck to know my weight,  
And mounted from that footstool to my saddle:  
Then, when thy daily servile task was done,  
I would have caged thee, for the scorn of slaves,  
Till thou hadst begged to die; and even that mercy  
I had denied thee. Now thou knowest my mind,  
And question me no further.



*Tam.* Well dost thou teach me  
What justice should exact from thee. Mankind,  
With one consent, cry out for vengeance on thee;  
Loudly they call to cut off this league-breaker,  
This wild destroyer, from the face of earth.

*Baj.* Do it, and rid thy shaking soul at once  
Of its worst fear.

*Tam.* Why slept the thunder  
That should have armed the idol deity,  
And given thee power, ere yester sun was set,  
To shake the soul of Tamerlane? Hadst thou an arm  
To make thee feared, thou shouldst have proved it on me,  
Amidst the sweat and blood of yonder field,  
When, through the tumult of the war, I sought thee,  
Fenced in with nations.

*Baj.* Curse upon the stars  
That fated us to different scenes of slaughter!  
Oh! could my sword have met thee!

*Tam.* Thou hadst then,  
As now, been in my power, and held thy life  
Dependent on my gift. Yes, Bajazet,  
I bid thee live. So much my soul disdains  
That thou shouldst think I can fear aught but Heaven.  
Nay, more; couldst thou forget thy brutal fierceness,  
And form thyself to manhood, I would bid thee  
Live, and be still a king, that thou mayst learn  
What man should be to man, in war remembering  
The common tie and brotherhood in kind.  
This royal tent, with such of thy domestics  
As can be found, shall wait upon thy service;  
Nor will I use my fortune to demand  
Hard terms of peace; but such as thou mayst offer  
With honor, I with honor may receive.

[Tamerlane makes signs to an officer who unblinds Bajazet.]

*Baj.* Ha! sayest thou,—No,—our prophet's vengeance  
blast me,

If thou shalt buy my friendship with thy empire.

Destruction on thee! thou smooth, fawning talker!

Give me again my chains, that I may curse thee,

And gratify my rage; or, if thou wilt

Be a vain fool, and play with thy perdition,

Remember I'm thy foe, and hate thee deadly.

Thy folly on thy head!

*Tam.* Be still my foe.

Great minds, like Heaven, are pleased in doing good,

Though the ungrateful subjects of their favors

Are barren in return. Thy stubborn pride,

That spurns the gentle office of humanity,

Shall in my honor own, and thy despite,

I have done as I ought.

---

## LESSON CXII.

### THE PERFECT ORATOR. — SHERIDAN.

1. Imagine to yourselves a Demosthenes,<sup>a</sup> addressing the most illustrious assembly in the world, upon a point whereon the fate of the most illustrious of nations depended. How awful such a meeting! how vast the subject! Is man possessed of talents adequate to the great occasion? Adequate! Yes, superior. By the power of his eloquence, the augustness of the assembly is lost in the dignity of the orator; and the importance of the subject, for a while superseded, by the admiration of his talents.

2. With what strength of argument, with what powers of the fancy, with what emotions of the heart, does he assault

---

<sup>a</sup> Demosthenes, see p. 65.

and subjugate the whole man; and, at once, captivate his reason, his imagination, and his passions. To effect this, must be the utmost effort of the most improved state of human nature. Not a faculty that he possesses, is here unemployed; not a faculty that he possesses, but is here exerted to its highest pitch. All his internal powers are at work; all his external, testify their energies.

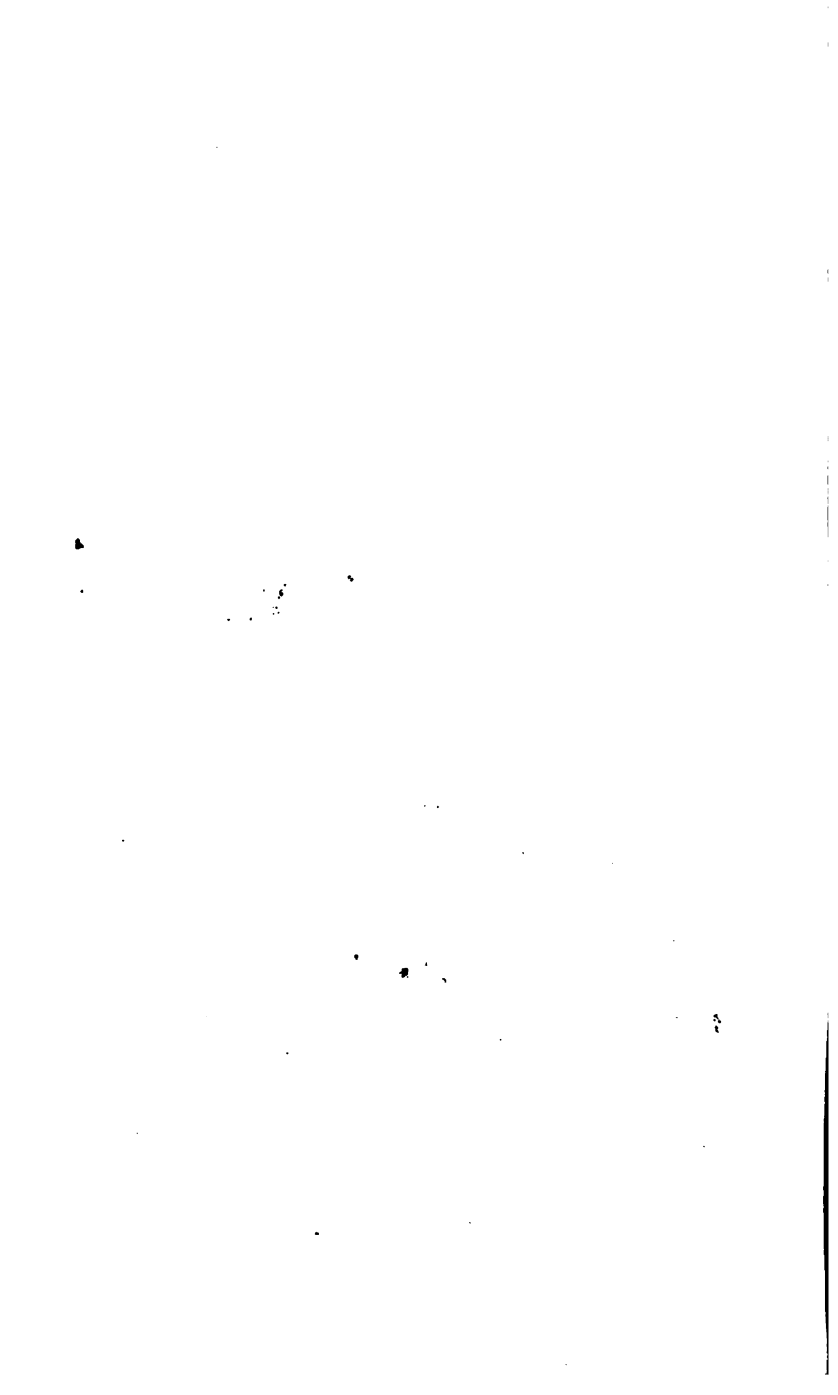
3. Within, the memory, the fancy, the judgment, the passions, are all busy. Without, every muscle, every nerve, is exerted; not a feature, not a limb, but speaks. The organs of the body, attuned to the exertions of the mind, through the kindred organs of the hearers, instantaneously vibrate those energies from soul to soul.

4. Notwithstanding the diversity of minds in such a multitude, by the lightning of eloquence they are melted into one mass; the whole assembly, actuated in one and the same way, become, as it were, but one man, and have but one voice. The universal cry is, — LET US MARCH AGAINST PHILIP,<sup>a</sup> — LET US FIGHT FOR OUR LIBERTIES, — LET US CONQUER, OR DIE!

---

<sup>a</sup> Philip, the king of Macedon, who subverted the liberties of Greece. He died 336, B. C.







**Harvard College Library**

FROM

*Trefts College*

